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24 LUITFOLD STRASSE,
BERLIN, W., April 27, 1907.

After Grieg came Mascagni, and it was interesting, from the point of view of variety and comparison, to see the fiery young Italian change places with the hoary Norseman as conductor on the stage of the Philharmonie. Evidently Mascagni, in making up his program, was determined to show the Berliners how eclectic he is as an orchestra leader, for it comprised, aside from two works from his own pen, the Beethoven C minor symphony, Saint-Saëns' "Rouet d'Omphale" and the Berlioz "Rakoczy" march. He conducted the entire program from memory and he proved that he is thoroughly familiar with his Beethoven, yet his reading of this most popular of all the great symphonies was not convincing; his tempi were for the most part too slow, and poetry and imagination were lacking. He gave an excellent account of the Saint-Saëns symphonic poem, however, and of the Berlioz march. The applause was the greatest after the intermezzo from his own "Amica," and as an encore he gave the inevitable intermezzo from "Cavalleria." This, of course, sent the audience wild, and the Crown Princess, who sat in the imperial box, seemed particularly pleased at hearing Mascagni direct this famous piece. The German critics do not look with much favor upon the visits of men like Grieg, Massenet and Mascagni, but surely it is interesting to come into personal contact with the men who are doing things musical across the French border, beyond the Alps and the Baltic. Each of these visitors is a figure of importance in contemporaneous musical history. Mascagni, it is true, is not a great conductor, and as a composer he has not fulfilled what "Cavalleria Rusticana" promised, but it is something to have written, what was for a decade the most popular melody in the world.

Francesco d'Andrade, the famous Portuguese baritone, and Sophie Heymann-Engel, the distinguished coloratura singer, appeared in Rossini's "Barber of Seville," with the West Side Opera ensemble, which is playing at the Comic Opera House at present. D'Andrade's singing was masterly and his acting full of life, esprit and youthful fire. He electrifies both audience and assisting artists. Sophie Heymann-Engel, who sang the part of Rosina, was also very successful. This lady has an extraordinary vocal facility; her runs, trills and all kinds of filigree work being clear as crystal and always in perfect tune. Her voice, though not large, is sweet and penetrating, and her interpretation of the role was refined and sympathetic. The other members of the cast do not call for special comment.

Theodore Bohlmann gave his second recital on the 21st, not at a public hall, as originally intended, but at his studio. He played a varied and exacting program, comprising well known works by Bach, Beethoven, Brahms, Chopin, Rubinstein, Liszt, and three seldom played pieces by Tchaikovsky, called "Autumn Song," "Song of the Lark" and "Christmas." Mr. Bohlmann was in excellent form and his interpretations of both the classicists and the romanticists were interesting and thoroughly musical and artistic. The Bach D minor toccata and fugue in the Tausig version was given with clearness and penetration and his treatment of the "Moonlight" sonata was very sympathetic. Mr. Bohlmann's conception of the artist's mission is thoroughly in keeping with his modest bearing and unobtrusive personality. He does not try to dazzle with feats of virtuosity, but endeavors rather in his interpretations to bring to his listeners the deeper and inner meaning of the composers. In his playing of the Brahms two rhapsodies, the B minor capriccio and B flat major intermezzo, there was a genuine ring of sincerity and perfect understanding. His singing tone and poetic conception were per-

haps best shown in the three Chopin numbers, although he displayed these same qualities as well as much fantasy in the Tchaikowsky pieces. I do not recollect ever having heard in public the Liszt fourth rhapsody, and yet when played as by Mr. Bohlmann with such pearly technic and clear phrasing, it is an effective piece and has the advantage of being very short. The Rubinstein A minor barcarolle is one of Mr. Bohlmann's favorites and he gave an admirable account of it. He was loudly applauded at the conclusion of his program and compelled to add encores, which, however, I could not stay to hear. With all his varied activities as instructor at the Stern Conservatory, teacher of private classes and his work as a composer, Mr. Bohlmann, it seems, yet finds time to keep in perfect concert form.

Mr. and Mrs. Alberto Jonás gave a musicale at their apartment on Sunday at which about 140 guests were present and at which four advanced pupils of Mr. Jonás were heard. Alfred Calzin and Carl Beutel, whose recent successful debuts were chronicled in these columns, were not included in the list, however, these four young artists being heard here for the first time: Sybilla Clayton, of Salt Lake City, played a song without words, by Grünfeld, and Rubin-



A MACHINE THAT WRITES DOWN MUSIC, AND ITS INVENTOR.

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stein's staccato etude, displaying an excellent touch and clear, crisp technic; Charlotta Schulz, who was heard in the Chopin C sharp minor study and G minor ballad, is overflowing with temperament, and her pianistic attainments are already of a superior order; Elsa Rau, of Baltimore, gave a fine account of the Chopin berceuse and A flat polonaise; Ralph Leopold, of Philadelphia, rendered Arensky's "Consolation" and Liszt's tarantelle, "Venezia e Napoli," revealing a beautiful tone and a technic capable of coping successfully with this exacting Liszt composition. All these four students have made remarkable progress during the last year. By way of variety Kirk Towns sang three songs by Mr. Jonás, his fine baritone voice completely filling the whole apartment with its resonance, and his straightforward conception and manly style were, as always, most impressive.

The chief feature of the afternoon, however, was the duet playing of Alberto Jonás and his wife, Elsa von Grave, who were heard in Saint-Saëns' "Totentanz" and "Reverie" and Chabrier's "España." Their ensemble was perfection itself, so completely were they in harmony with each other, and the effect of their playing was quite electrifying.

The Stern Conservatory again introduced a goodly array of promising talent this year in the first public pupils' per-

formance at the Lortzing Opera on Thursday. Acts from "Fidelio," "Mignon," "Il Trovatore" and "The African" were given, under the leadership of Prof. Gustav Holländer, the director of the institution. Some of the works selected for performance, especially "Fidelio," make great demands on the singers, and when one considers that this was the first public attempt of these budding artists, the results were highly gratifying. Of the young ladies, the Misses Myler as Selica, Georgi as Philine, Meyling as Azucena and Mrs. Bannemann as Mignon, deserve special notice, and of the young men, Messrs. Löltgen as Manrico and Vasco, Fanger as Florestan, tenors, and Herger as Count di Luna, and Nelusko, baritone, distinguished themselves. It is always interesting to see what this great institution has done at the close of each school year. The performances, as a whole, under Professor Holländer's skillful direction, were excellent.

The advanced vocal pupils of the Eichelberger Conservatory also gave public operatic performances at the West Side Opera yesterday afternoon, and the work of the youthful singers was such as to bring great credit to the school. Nearly the whole of "The Magic Flute" and parts of "Don Juan," "Hamlet," "Iphigenie in Tauris" and "The Merry Wives of Windsor" were performed. Some of these young graduates give promise of making very successful careers. Elsa Osten, who sang the roles of Ophelia, Madame Fluth and the Queen of the Night, has a beautiful and very flexible coloratura voice and her singing revealed excellent training. In the Ophelia aria she received an ovation. Käthe Pacholski, who was heard as Iphigenie, has a dramatic soprano voice of rare sympathy and purity, and her singing was very soulful. Charlotte Büttner as Pamina also did very creditable work. Among the young men, Adolf Varviso, who sang the part of Tamino, is a very promising lyric tenor, and Paul Rudolf as Papageno sang and acted with all the freedom and nonchalance of an experienced opera singer. The performances were directed by George Fullerton.

Mrs. Arthur Nikisch will go to London June 1, where she will remain until the beginning of July, giving her whole time to coaching students and professional singers who wish to perfect and enlarge their concert and operatic repertory and be instructed in the singing of French and German songs. Mme. Nikisch, whose work I have had opportunity to observe, has the same poetic and imaginative qualities that have made her famous husband the greatest conductor in the world, and her presence in London during the height of the season affords the hordes of singers in that city a rare opportunity to perfect themselves in style, delivery and interpretation. Mme. Nikisch has admirable ideas—ideas that include a wide variety of style and she knows how to impart them to others and that is the chief thing. Singers wishing to make arrangements can address her at Leipsic, Thomasius strasse, 28, or at Bechstein Hall, London, where she will have her studio.

Gottfried Galston, who achieved such exceptional success with his cycle of five historical piano recitals in London and Paris, will give the same series next season in Berlin, Vienna, St. Petersburg, Munich, Stuttgart and Amsterdam, and he will repeat it in London. He has also been engaged to play next winter at one of the Berlin Philharmonic Nikisch concerts, with the London Queen's Hall Symphony Orchestra, under Henry Wood, and with the Lamoureux Orchestra, of Paris. He will furthermore give four recitals in Paris and three in London aside from the cycle of five historical concerts. And he will also play with his wife, Sandra Droucker, the Mozart E flat and Bach C major double concertos for two pianos, with Henry Wood. He will appear, in all, in the British capital no less than ten times in the coming season.

Constantin von Sarnecki, cellist, and Clarence Adler, pianist, have just finished a successful concert tour which took them to Hanover, Magdeburg, Stettin, Brunswick and Frankfurt, and which brought them flattering recognition on the part of both press and public. Constantin von Sarnecki is a wealthy Polish nobleman, who plays cello for love of the art, not like an amateur, however, but better than many a professional. A pupil of Hekking, he has acquired much of that master's breadth of tone and purity of style. Clarence Adler, of Cincinnati, a very gifted and sympathetic young pianist, also made a splendid impression wherever he was heard. The critics of the principal papers of the cities above mentioned speak of the playing of the two artists in the warmest terms.

Mary Lansing, contralto, whose work at the First Baptist Church, in New York, made her well known there and warmly appreciated, has been studying here for the past winter with Lamperti, besides doing some coaching in German lieder. I recently heard the young artist sing and found her to be the possessor of a beautiful, warm, sympathetic alto voice, a soulful delivery and a reposeful

style, a style admirably adapted to oratorio and church work. Her singing of German songs showed that she has caught the real spirit of lieder interpretation. She gave an excellent rendering of works by Wolf and Franz. Miss Lansing, who, by the way, is a daughter of the late Judge Lansing, of Troy, N. Y., has now gone to Paris for a few weeks to absorb a bit of French atmosphere. She will return to New York in the summer and will then take up church, concert and oratorio work, as well as teaching.

The British Ambassador, Sir Charles Lascelles, gave a musicale at the Embassy on Wednesday evening, which was attended by the Crown Prince and the Crown Princess and a large number of distinguished guests, largely of the diplomatic circles. Rosa Olitzka and Georg Fergusson sang and Norah Drewett, the young English pianist, played. The Crown Princess showed a lively interest in the work of the three artists, and she carried on animated conversations with them in English.

George Bertram, the clever young pianist and teacher at the Stern Conservatory, who toured Austria-Hungary in company with Sergei Kussewitzky, the great contrabass virtuoso, in February, recently gave a musicale at his studio. There was a long but interesting program, some twenty odd pupils being present, most of whom were heard. They all give evidence of admirable training and some are already well nigh finished artists.

Dallmeyer Russell, of Pittsburgh, a pupil of José Vianna da Motta, has gone home on a five months' vacation. Da Motta has gone to South America on a concert tour, and as Mr. Russell does not care to study under any other teacher, he has decided to study by himself at home until his master returns, which will be on October 1.

It is announced that Mascagni will conduct a series of big symphony concerts in Berlin next season.

Berlin will have another new orchestra next season, as the founding of a Blüthner Hall Orchestra is now assured. The Blüthner Hall will be opened October 1 and two other new halls, the Klindworth-Scharwenka and the Aeolian, will be dedicated at about the same time.

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LUDWIG WULLNER.

but the joy of his song! He sings "Die zwei Grenadiere," and we actually see the soldiers! How does he do it? One of the critics has written: "His is a superb instance of the triumph of mind over matter," and this is strikingly true, for Wullner's voice, which at the commencement of his career displayed many shortcomings, is gaining in beauty day by day, while his gifts as an interpreter would seem to be sheer limitless.

A couple of press notices follow:

The great dramatic singer, Ludwig Wullner, had this time gone back to older works, notwithstanding the fact that he had lately sung the works of the more modern composers with great success. A recital devoted exclusively to Schumann afforded him an excellent opportunity of displaying his rare, artistic power. In these columns we have often remarked that in general an evening of music of one composer is not the happiest choice, because the risk of monotony lies too near. Perhaps the songs of Schubert and Hugo Wolf are the only exceptions in this respect, though Schumann stands very close to the border line. Still in the higher geniality of his art the necessary diversity is lacking. Some gloomy songs, which he represented in their true color—"Auf der Burg" and, above all, "Irrelicht," text by Eichendorff—were, in this respect, brilliant performances, the end of the latter, particularly, being interesting as an example of declamatory art in its highest form.

Quite different from these songs again were, for instance, the first of the "Venetian Songs," by Thomas Moore, Andersen's "March Violets" and others, in which the artist understood how to reveal the subtle humor, particularly in "March Violets," the last lines of which were a masterpiece of recital. The well known song, "Aufträge," was also sung with freshness and gaiety. An excellent performance was that of Heine's "Ein Jüngling liebt ein Mädchen," the acrid sarcasm that, smouldering, leavens the sudden passion, was magnificently rendered; and Heine's "Aus alten Märchen winktes" was full of charm. Eichendorff's well known "Frühlingsnacht" may be mentioned because it proved that the artist can powerfully affect his hearers by the pure beauty of his voice. It is well known that Wullner's great dramatic gift has to contend with inadequate natural vocal material; this fact, therefore, speaks still more for that wonderful performance of this song. The most brilliant performance of the great artist, however, occurred at the close of the program with some ballad like songs. The mighty "Belsazar" was heard with dramatic force and expression, and "Der Spielmann" brought forth passionate gradations. But the crowning glory of all was the reproduction of Heine's "Die beiden Grenadiere." How realistically the artist declaimed the end verses which are based on the "Marseillaise." This, given with wonderful rhythmic accent, had a magical effect and was, artistically, a performance of the rarest kind.—Leipziger Volkszeitung, December 19, 1906.

On Tuesday in Beethoven Hall, Ludwig Wullner gave his second song recital, which was dedicated to Hugo Wolf. Wullner's much admired originality of conception is particularly well adapted to the reproduction of the songs of Wolf. Equally worthy of the most unequivocal praise is the care with which every shade of expression is brought out, the fine feeling, the profound conception! It is evident that the artist is now singing these songs in a lower key, which is a great improvement. The large audience was not sparing in its applause, demanding, as it did, a repetition of at least one-third of the songs.—Freiinnige Zeitung, Berlin, December 14, 1906.

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SERGEI KUSSEWITZKY, KING OF THE CONTRABASS.

To watch Sergei Kussewitzky manipulating his ponderous instrument gives one the impression that to perform musical and virtuoso wonders on the contrabass is the easiest thing imaginable, with such facility does he execute the most difficult passages. There is no faltering, no hesitancy; the greatest stretches are accomplished by him with the same unerring accuracy as a simple scale. His unaffected and modest manner, the total absence of all platform mannerisms and the music he produces proclaim him to be the true master.

Some press opinions follow:

Professor Sergei Kussewitzky, of the Moscow Philharmonic Conservatoire, whom we had heard here last March, gave another recital together with his companion, Sergei Mamontoff, in the Bechstein Hall on Sunday. He first of all rendered Handel's F sharp sonata in a full, large tone quality, with clean, smooth runs (without any bow scraping), and a lovely, singing cantilene. Then we were astonished by Stein's contrabass concerto, which afforded him an opportunity of proving his surprising artistic finish on this uncommon solo instrument. It requires a remarkable power of finger and body to be able to so entirely control such a ponderous instrument as to produce the most sonorous cello tones and the purest flageolets on it. Fingers and bowing combined so securely and easily, that they danced a whirling valse for the delighted audience.—Staatsbürger Zeitung, Berlin, December 12, 1903.

Since the world renowned Bottesini proved a generation ago that the contrabass could be honorably classed among concerting solo instruments, there has hardly been a virtuoso representative of this heavy member of the viol family. Kussewitzky proved himself a distinguished master on the instrument. He not only fascinated through his doubly surprising, because unique, technical, artistic finish, but also drew from his huge instrument a clear, modulated tone, which frequently reminded one, in regard to the pleasing sound effects, of a violoncello.—Berlin, Warte für Kunst.

I can hardly remember ever having heard a bass viol sing so beautifully in the upper position so absolutely entrancingly in the pianissimo as on this occasion, thanks to Kussewitzky. We frequently believed to hear a beautiful cantilene played by an exceptional cellist on the A string.—Allgemeine Musikalische Rundschau, Berlin, April 12.

We were surprised to discover a master of highest grade in this Russian artist. Kussewitzky possesses a beautiful, large and warm tone, and is finished technically. He produced in the upper positions of the instrument, which must naturally be chiefly used for solo recitals, tones characteristic of a cello, and delighted the audience with the softness and fullness of this beautiful instrument.—Hamburger Nachrichten, Hamburg, April 1, 1904.

Kussewitzky has the absolute right to call himself a virtuoso on this difficult instrument. He controls it with an ease and at the same time with a beauty of tone for which many a cellist could envy him. He proved this amply by his reproduction of a Handel sonata, as well as the Stein concerto for contrabass (a duo), which appeared to be written for him in its suitability, and which, together with his splendid work in runs and flageolet effects, gave him full opportunity to demonstrate his mastery.—Berliner Börsen Courier, Berlin, December 1, 1903.

A Prize Competition.

The Pittsburgh Male Chorus offers a prize of \$100 for the best musical setting for John Dryden's poem, "Alexander's Feast; or, The Power of Music." The work is to be arranged for male voices. Compositions should be

sent to Col. Austin Beach, Oliver avenue and Wood street, Pittsburgh, Pa., before September 15, 1907, and should be marked "Pittsburgh Male Chorus, Prize Competition," and be accompanied by a sealed envelope containing the name and address of the composer. The judges will be: Charles

that after all there is no other place quite like New York. He will spend the summer at his country home on Lake Hopatcong, N. J.

Concert by Madame Ziegler's Pupils.

Anna E. Ziegler, president and one of the founders of the National Association of Teachers of Singing, gave her second annual pupils' concert at Carnegie Chamber Music Hall, Saturday evening of week before last. The program was one of extraordinary interest, opening with Beethoven's "God in Nature." Nine sopranos, nine altos, four tenors and three baritones united in singing this beautiful work. Later seven sopranos, seven second sopranos, three first altos and four second altos sang the "Spinning Song" from "The Flying Dutchman." These singers, so artistically trained by Madame Ziegler, were led by Herbert J. Braham, one of her tenor students. The solo and duet singers of the evening and their numbers were: Recitative and lullaby from "Jocelyn" (Godard), Miss Miller; "Wenn ich ein Voegelchen waer" (Schumann), "Aller Berge Gipfel ruhn" (Rubinstein), Misses Levenberg and Marx; "Last night" (Kjerulf), Miss Pincus; "Der Neugierige" (Schubert), "Aus meinen grossen Schmerzen" (Franz), air from "Marta" (Flotow), Louis Vecchio; "Wenn der Frühling auf die Berge steigt" (Becker), air from "Robert le Diable" (Meyerbeer); "If Thou Didst Love Me," by request (Denza), Miss Levenberg; "Hear Ye, O Israel" (Dudley Buck), "Im Herbst" (Franz), William Hirschmann; "Awakening of the Rose" (Maase), May King; "Oh, That We Two Were Maying" (Nevin), "Sing, Smile, Slumber" (Gounod), Herbert Braham; "Stille wie die Nacht" (Bohm), "You and I" (Lehmann), Mrs. Young; "Voi che sapete," air from "Figaro's Marriage" (Mozart), "Mein Stern" (Cornelius Ruebner), Ida Cohen. The concert closed with the "Cherubim Song," written for the Russian Church by Bortnyansky and arranged by Tschaikowsky. The most remarkable examples of Madame Ziegler's teaching were illustrated by Mr. Braham, the tenor; Mrs. Young, one of the sopranos, and Ida Cohen, mezzo soprano, the most youthful pupil.

William Graefing King, the concert violinist, assisted in playing some obligatos. Arthur Rosenstein was the piano accompanist. The hall was crowded and many remained after the concert to congratulate Madame Ziegler for her excellent work.

David Bispham to Return.

David Bispham's prospective return to America for a season in concert is a matter of decided interest, and there doubtless will be thousands eager to welcome the famous American baritone. For the past season Bispham has been devoting his attention to opera, his appearance in "The Vicar of Wakefield" having won him unstinted praise.

Mr. Bispham's American tour will again be under the direction of Loudon Charlton, who already has managed several of Bispham's tours with a marked degree of success.



SERGEI KUSSEWITZKY.

Heinroth, city organist; Luigi von Kunits, violinist, and James Stephen Martin, musical director.

Alexander Lambert Returns.

Alexander Lambert, after a two months' stay in Europe, returned to New York yesterday, May 14, aboard the new White Star liner, the Adriatic. Mr. Lambert enjoyed his vacation exceedingly, but confesses proudly

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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES.
CABLE AND TELEGRAM ADDRESS, "DELMARHEIDE."
PARIS, April 29, 1907.

The big salle of the Trocadéro was filled to overflowing on the occasion (one of the many) of the benefit entertainment for the fund of the "Trente Ans de Théâtre." The program contained the names of many favorite artists from the Opéra, the Opéra Comique, the principal theaters and the vaudeville houses.



GABRIEL MARIE,

A Leading Paris Conductor.

obliged to repeat the song before she was allowed to quit the stage. The applause Mlle. Verlet received was very enthusiastic. Edouard Mangin and M. Miranne were the alternating conductors of the orchestra.

Yesterday at the Conservatoire the Capet Quatuor was heard for the fifth and last time this season. The program, consisting of Schubert's posthumous quartet in D minor; that exquisite op. 59, No. 2, of Beethoven, in E minor; and the same composer's great fugue quartet in B flat, op. 133, all

received masterly treatment at the hands of these conscientious musicians.

Speaking of the Paris Conservatoire brings to mind that the board of management of the Beaux-Arts has been informed that among the institutions favored by the late M. Osiris in his will is the National Conservatory of Music. An annuity of 5,000 francs (the capital invested in French Government securities) is to be employed in the creation of an annual prize, to be assigned every year to a laureate, male or female, who has obtained a first class prize in the classes of lyric or dramatic art, i. e., in opera, opera comique, tragedy or comedy.

The prize will bear the name of "Prize Osiris" and is to be awarded by the Minister of the Beaux-Arts to the person nominated by the Higher Council of the Conservatoire. The 5,000 francs per annum to be paid to the laureate in quarterly amounts.

M. Brieux has arrived in Paris and has lunched with Saint-Saëns, who is to write the music for "La Foi" ("The Faith"), the drama that M. Brieux is about to give at the Odéon. This drama is finished and is in the manager's possession.

In answer to questions M. Brieux replied: "My piece is a drama in six acts, and the events happened 4,000 years ago. It is, as you may imagine, a religious play. I have thought it over for the last twenty-five years. I took my documents on the spot during a sojourn in Egypt. I have gone through all the works on ancient Egypt, including the one which Napoleon caused to be written; I have discovered very curious things: the priority of Egyptian to Parisian civilization, the name even of Paris coming, by how many stages, from the cult of Isis."

"What will be the role of music in this piece of ideas?"

"I went to ask Saint-Saëns, the only musical composer who is able to make the gods speak, the only one who has studied thoroughly the music of the East. Formerly, when listening to melodramas at the Ambigu Theater, I have been struck by the help that music adds to certain dramatic situations. Why should one not try to apply to 'dramas de tenue' that which succeeds so well in melodramas? Music sets off admirably certain characters, and completes certain scenes."

The concert given last Tuesday at the Salle Berlioz in aid of the blind was badly attended. The artists, however, were well worth hearing, and the playing of little Max Roger, the blind lad, aged nine, furnished ample testimony of the

good work being done. He played the first concerto of Vieuxtemps in E with a power and understanding far beyond his years; also the Bach sonata in G minor, for violin alone, besides other numbers from Vieuxtemps, Fauré and Saint-Saëns. Mlle. Rozann and M. Dubois are two well known opera singers, the latter introducing some charming little songs accompanied by the composer, Jules Mazellier.

At the Salle des Agriculteurs a concert was given by Marie Avise, a Parisian singer, with Bertha Weill, pianist; Franz Liesenborghs, violin, and Joseph Keilberth, cello (the latter three as an instrumental trio club, coming from Karlsruhe). The program was varied and included the Saint-Saëns trio, op. 18, in F; a sonata for piano and violin, by J. Ryelandt, in D minor, and the D minor trio of Arensky, which were performed in a thoroughly conscientious manner by the visiting instrumentalists, whose ensemble effects told of good rehearsals. The singer contributed two groups of well chosen songs—thus forming a well balanced program.

Dr. Fery Lulek's concert at the same hall, a few days later, offered its patrons, among other things, the "Eliland" cycle of ten songs, by Alex. von Fielitz; groups of lieder by Schlinger, Brahms, Strauss, Hans Hermann, etc., and a new sonata for piano and violin by Joseph Szulc, performed by the composer and Maurice Hewitt. Mr. Szulc, who is a Pole, has an excellent melodic vein and knows how to express his ideas in a very musicianly manner; he is, moreover, a clever pianist. Dr. Lulek has a basso cantante voice of fine Austrian timbre, with which he wins new friends every time he sings. He is always interesting, and his programs, as a rule, present some new lieder, ever welcome to the music lover.

The question of reconciliation between France and Germany, which at this moment is a matter of anxiety to the latter country, has suggested to the editor of the Münchner Allgemeine Zeitung the idea of asking a certain number of French personages in the political, commercial and artistic worlds their opinion on this delicate point. Would a rapprochement be desirable? And by what means could it be effected? Among the first letters received, must be mentioned the remarkably fine answer of Camille Saint-Saëns, dated Paris, April 25, 1907. "The rapprochement between two peoples is always desirable," writes M. Saint-Saëns. "The question, then, is not to know whether a reconciliation between France and Germany is desirable, but whether it is possible. You ask me by what means this might be brought about? I see only three: First, France should forget her lost provinces; second, Germany should return these provinces to France; third, France having taken again her provinces, the two peoples must be reconciled. One must not reckon on France forgetting the past. The reproaches I now receive on account of my recent journey to Germany are most unreasonable, though inspired by a sentiment I myself share and approve of—that of 'incurable sorrow.'"

"Would Germany think of returning our provinces? I dare not hope so. And if we take them again by force, do you think that she would forgive us?"

"Ah! Bismarck's work, so much vaunted in Germany, was unlucky. Before his time all Europe loved the country of Beethoven, of Goethe, and of so many great minds. Germany occupied in the modern mind a similar place to that of Greece in the ancient, with this difference, that she did not excite the cupidity of her neighbors and could live in peace. Now, she is a warrior with helmet on and arms in hand. She is feared, she is admired; but except in Austria, and in Austria properly so called, she is no longer loved anywhere. 'Si je perds la douceur d'être l'amour du monde, j'ai le plaisir nouveau d'en devenir l'effroi.' Are France and Germany always to live a cat and dog existence, ready to scratch and bite? Two great neighboring countries cannot do without each

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other; science, arts, trade and industry bring them continually in contact. France, in giving a hearty welcome to German musicians; in acclaiming the works of Richard Wagner, whom she had grossly insulted, has set the example of courtesy. May this courtesy be reciprocal! May it increase from day to day! is what one ought to wish for, and to hope. I do not think we can expect more. (Signed) C. Saint-Saëns."

Edouard Risler, the well known pianist, has been appointed a professor at the Paris Conservatoire, replacing I. Philipp, in the piano department for males, the latter assuming the professorship of the female classes, in place of Alphonse Duvernoy, who died recently.

Norah Drewett, a pupil of the late Professor Duvernoy, postponed her second Berlin concert out of respect for her teacher's memory.

Yesterday afternoon, Mme. Marc A. Blumenberg gave her second reception this month in the Avenue Alphonse, which, in every way, was a most delightful affair. The musical program introduced the great Russian contrabass virtuoso, Sergei Kusnezov, who, with consummate skill and fine musical expression, performed a berceuse by Laska, tarantelle by Glière, and several selections of his own composition, which were accompanied sympathetically by a young compatriot, Georges Mousikant.

Minnie Tracey, the well known American soprano, for some years, however, a good Parisienne, added to the company's pleasure by her singing of an interesting little cycle of six "Tannhäuser" songs by the Swedish composer, Emile Sjögren, who played the accompaniments. Later, Mme. Caro-Lucas, of the Opéra, contributed two new songs, composed and accompanied by M. de Nevers.

A gem of a musical composition was the MS. sonata (the fourth, op. 47), for piano and violin, played wonderfully well by the composer, Emile Sjögren and Georges Enesco, and which was pronounced a most musicianly work by all present.

Mrs. Blumenberg, fitted by nature, inclination and circumstance to preside at affairs of this sort, is an ideal hostess. Handsome and attractive in appearance; exquisitely gowned, a bearing dignified and stately, yet charming withal; fine musicianship and good conversational powers—all qualities combining to make these semi-monthly "at homes" of Mrs. Blumenberg among the most attractive in Paris.

The guests included Dr. and Mrs. Younger, Mrs. Hershey-Eddy, Mrs. Vogel, Mrs. Katherine Fisk, M. and Mme. Kusnezov, M. and Mme. Emile Sjögren, Dr. and Mrs. Davenport, Minnie Tracey, M. and Mme. Max Kahn, Georges Enesco, M. and Mme. M. de Nevers (Mme. Caro-Lucas), Georges Mousikant, Mr. and Mrs. Harold Bauer, Sebastian B. Schlesinger, M. de Nys and Mme. de Nys-Kutschera, Mme. Roger-Miclos, Miss Rackemann, Mr. Holman-Black, Elsie Sherman, Grace Ewing, Charles Foerster, Arthur Rosenheimer, etc.

Besides the flowers which bloom in the spring, the register of visitors published daily in the Paris Herald grows steadily, nourished by the April showers of foreigners from many lands, principally from the United States. Everywhere now in Paris the Americans are in evidence. DELMA-HEIDE.

The new opera, "Die Rote Gret," words and music by Julius Bittner, an Austrian lawyer, will have its first performance at Frankfurt on the Main.

ETHEL NEWCOMB'S ART.

Excellent criticisms of Ethel Newcomb have appeared in various of the important European papers. Miss Newcomb, for some eight years, has been in Vienna, one of the few under-teachers of Theodore Leschetizky, and throughout that time has remained one of the brightest stars in the master's galaxy of disciples. She has been highly successful in her teaching and in her public appearances as pianist. Her debut was made some eight years ago under the care of her teacher, when she played the A minor Schumann concerto with orchestra. Since then she frequently has been heard at Leschetizky's classes, and, in 1904, with the co-operation of Dr. Richard Strauss, scored distinguished success in a London concert. In March of this year she concertized successfully in Bösendorfer Hall, Vienna, and is to spend the coming summer



ETHEL NEWCOMB.

with her parents at Whitney Point, N. Y., where she will accept a few pupils. The accompanying picture is a copy of her portrait painted by the Hungarian Lázlo. It now is being exhibited in a Paris art gallery.

Appended are some of Miss Newcomb's European press notices:

The pianist, Ethel Newcomb, has set high aims before herself, and pursues them with unbending force of will. Last season she made a favorable impression owing to the thoroughly musical way in which she played the A minor concerto of Schumann. Since then she has studied to good purpose and tried her increased powers on the greatest piano variation work of post-Beethoven times, the Handel variations, op. 24, of Johannes Brahms. It was with gratified surprise that one perceived how Ethel Newcomb mastered this work bristling with difficulties. A rich store of musical intelli-

gence and artistic enthusiasm is required to build up the final fugue with such powerful crescendo.—Vienna Neue Musikalische Presse.

She played Schumann's piano concerto with brilliant technic, charming touch and a fine feeling for its melodic phrasing. This slightly built young lady with her delicate hands does honor to her master, Leschetizky, and well deserved the applause she received. She will certainly give us occasion again some day to speak of her powers in greater detail.—Vienna Fremden Blatt, March 1, 1903.

A young, fair haired and blue eyed American, Ethel Newcomb, took the sympathies of the audience by storm, and deservedly, for to the distinction of her outward appearance is added the perfect nobility of her piano playing, which displays bravura without indulging in any cheap effects. It was a deed of daring to play the concerto of Schumann, and Miss Newcomb can esteem her well deserved great success all the higher. The composition received a thoroughly refreshing effect through the extremely poetical style of the American debutante. She is, as we understand, a former distinguished pupil of our old master, Leschetizky, who has now added to the great number of piano players who have issued from his school one whom we shall always be glad to hear.—Neues Wiener Tagblatt, March, 1903.

The pianist, Ethel Newcomb, supported by the Philharmonic Orchestra, introduced herself very favorably to us in the Singakademie yesterday evening. This young lady had put on her program three great concertos, Schumann's A minor, Chopin's E minor, and Saint-Saëns C minor, and was justified in giving herself such a difficult task by her musical talent, which is far above the average.—Berliner Lokal-Anzeiger, October 28, 1904.

A young pianist has seldom made a more favorable impression than Ethel Newcomb at her concert last night at the Queen's Hall, distinction to which was imparted by the engagement of the Queen's Hall Orchestra and Dr. Richard Strauss, as conductor. A sympathetic touch, combined with a refined, unaffected style, invested Miss Newcomb's interpretations with great charm, while clearness of phrasing and the "sweet reasonableness" of her readings imparted to them artistic value of a high order. A more thoroughly enjoyable rendering of Schumann's fascinating concerto has seldom been heard, the romantic spirit of the work being made felt with captivating prominence. Miss Newcomb should give a piano recital at an early date, and lovers of legitimate piano playing will do well to make a point of attending.—Standard, London, December 4, 1904.

The performance gave evidence of mature art and powerful but soft tone. Virtuosity of a high level and a rich, noble temperament of a grand stamp form the strongest points of Miss Newcomb's music. Under such circumstances the style and expression of her playing of Chopin's F minor fantasia, Liszt's nocturno and Rubinstein's valse were in every respect successful. The audience distinguished this interesting artist as well as the giver of the concert with storms of applause and induced her to give an encore.—Deutsches Abendblatt, Prague, January, 1906.

Some days ago, Ethel Newcomb, one of the standard bearers of the Leschetizky school, gave a piano evening in the Bösendorfer Saal. All the strong points of her teacher's method are to be found in Miss Newcomb's playing, while she further possesses a warm and yet well disciplined temperament. Her well balanced technic and powerful tone, rich in nuances, enable her to carry out her interpretation into the smallest detail. Especially praiseworthy is the tasteful manner in which she uses the pedal. This helped her particularly in Beethoven's sonata, As-dur, op. 26, the first and last movement of which she interpreted excellently. At the end of the concert she allowed her brilliant technic to be admired in Strauss-Schütt's "Künstlerleben." The public, among whom were many of her American compatriots, rewarded this promising young artist with great applause and a wealth of flowers.—Neue Freie Presse, Vienna, Friday, March 22, 1907.

Like those of Klengel, the merits of Ethel Newcomb are already well known. The careful, well schooled play of this pianist, supported by warmth of feeling and assisted by just pedaling, produced its finest effect in Beethoven's A flat sonata, op. 26.—Deutsches Volksblatt of Vienna, March 28, 1907.

D'Indy's "Vervaa!" was performed for the first time at Cologne at the tenth Gürzenich concert.

The young Hungarian composer, Jadislaus Toldy, will use Arthur Schnitzler's "The Green Cockatoo" as material for an opera.

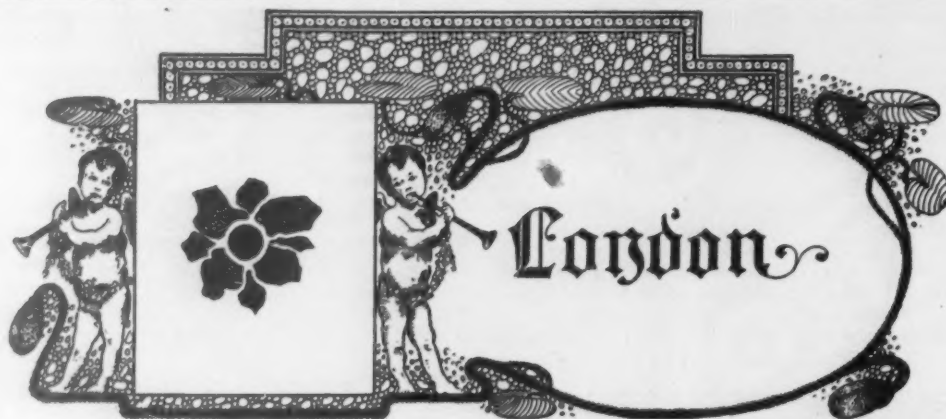
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LONDON, May 1, 1907.

Paderewski is to give a concert at Queen's Hall on June 18, an announcement that is of interest to all musicians.

A great artistic triumph has again been won by Paderewski in his recent tour through the provinces, a tour that began late in February and continued for a month, ending the last of March. During this time he was heard at recitals in Bournemouth, Cardiff, Cheltenham, Bristol, Brighton, Hanley, Oxford, Reading, Birmingham, Sheffield, Bradford, Newcastle, Aberdeen, Dundee, Glasgow, Edinburgh, Liverpool and Manchester.

The reports of each of these eighteen recitals have been practically the same—immense audiences, great enthusiasm, and Paderewski himself playing better than ever. Special interest is, of course, felt in his reappearance, as it is now two or more years since he has been heard in public, and, as usual, when a great man takes a much needed rest, all sorts of rumors are in circulation. It is, therefore, a matter of congratulation to the entire musical world to know that not only is Paderewski in good health, but that his playing again shows him to be without a rival.

His own "Variations and Fugue," op. 23, which he played during his tour is based on a strikingly simple theme, the twenty variations being most elaborate. The work is said to be "of high distinction, mystic and capricious, full of surprises, with many passages of great beauty, and it exhibits to the full the resources of the instrument and its player."

The accompanying picture gives an excellent impression of how Paderewski looks at the present time.

As a matter of record, some excerpts from the press notices of leading provincial papers are here given:

But the tale which has been circulated about his playing having "gone off" is one of the iddest that ever was invented. If possible, he is playing more splendidly than ever. Every player of the first rank has certain points of excellence which distinguish him; but in M. Paderewski all these several excellencies are gathered up and focused. Yet it is not his possession of so many special graces that gives him his place apart; it is the personal something which binds them together, enfolding them with the inimitable power of charm. You can tell, if you are expert in such matters, that in sharp definition of rhythms, in justness of accent, in the molding of expression, Paderewski transcends his rivals, and that in the less subtle qualities of touch, force, brilliance and lightness, he is at least their equal; but you feel that the poetic gift abides in him more than in any other pianist, that a higher soul speaks to you through the medium of music when he is the player. Yes, there is something about him which tells you that you are listening not only to a poet, but—how shall we put it?—to a great gentleman.—London Tribune.

The program opened with his own variations and fugue, op. 23, a fine work alike from a musical and from a pianistic point of view.

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This was followed by Beethoven's Waldstein sonata and a group of Schubert-Liszt pieces. As befits the spiritual descendant of Liszt, he closed with a Hungarian rhapsody, given with all the wayward alterations of languor and fire native to the Magyar music. He was recalled again and again and gave Chopin's favorite octave study, another Chopin waltz and another rhapsody.—Edinburgh Evening News.

Paderewski was brilliant and forceful and eloquent as ever. The Beethoven sonata, the "Waldstein," was most magnificently interpreted by this Boanerges of music. In the Schubert-Liszt "Soirée de Vienne," No. 6, the long prelude won admiration before the waltz was introduced. Later the rhythm, the syncopation, the vary-



Photo copyright by T. H. Marceau.

PADEREWSKI.

ing passions, the dual spirit dominating the interpreter and making for unity, held the audience in a realm of delight.—Sheffield Daily Independent.

He is neither a "Beethoven player" nor a "Chopin player," but as he showed last night he is able to enter fully into the several points of view of various composers, and to treat each in turn with perfect sympathy and perfect understanding. Nowadays difficulties do not exist for him. And he is able, as ever, to produce at will great varieties of tone. . . . His playing, which was brilliant, gay, sad, dreamy, vigorous and restrained by turns, always with a perfection of finish, and yet with that element of primal fire which makes the great musician more precious as the days go on.—Yorkshire Post.

Next came the "Waldstein" sonata of Beethoven. Here Mr. Paderewski's supreme art found its highest expression. It was pre-eminently a case of art concealing art, and the skill of the executant, worthy as it was of admiration, was overlooked in the higher

pleasure awakened by the subtlety of the interpretation, which laid bare the innermost soul of the music. In the "Erkling," Mr. Paderewski very nearly succeeded in proving the piano the equal of the human voice in dramatic expression, and his tremendous grip on the chords and immensely powerful tone were exhibited in a striking manner.—Yorkshire Daily Observer.

But if any amateur had under the impulse of fresher impressions begun to doubt if the charm and force and fire that invest M. Paderewski's playing are peculiar to himself, and to persuade himself that they are the common possession of all the great concert artists, Saturday's recital must have disillusioned him. M. Paderewski is in a class by himself. As a mere virtuoso he has no superiors; witness the free handling of the instrument in the immensely difficult and not always quite musical variations and fugue of his own composing, with which he opened his program. It was a revelation of masterly technique. The variations concluded, M. Paderewski held his audience spellbound by a wonderfully impressive interpretation of the "Waldstein" sonata. In the technical perfection of its execution, in the reverent intellectuality of its interpretation, and in the poetic charm with which its softer moods and movements were realized the work seemed to acquire a new distinction.—Scotsman.

There were indeed throughout the evening all the elements of enthusiasm which is generated in a crowd, and especially when the attraction is of such compelling force. The program had not proceeded far before it was apparent that this Prince Charming of the piano had lost none of his power, not only in interesting and impressing, but of riveting his audience as if by some magician's stroke. While he is at the piano one finds it impossible to other than give whole hearted attention; he gives one no chance of allowing the wits to go wool gathering. There was the same strongly marked individuality in his playing. The superlative poetic imagination of his reading stands out as clearly as ever, and allied with this there was the strength of treatment, dramatic force, inflexible grip of the subject which he is dealing with. The fingering has all its old charm of neatness, smoothness and firmness; the sense of tone color is as judicious and well balanced as of yore. We were brought face to face with the same incomparable artist who had delighted us before.—Liverpool Courier.

The program presented by Glenn Hall, at his recital last week, was a long and interesting one, containing, as it did, sixteen examples of the best German lieder and a group of half a dozen songs in English and French. Schumann, Schubert, Brahms, Liszt, Tchaikowsky, Grieg, Jensen, Wolf, Strauss, Berlioz, Fauré, and Goring-Thomas, were well known names, the two American composers perhaps less familiar—Victor Harris and Arthur Foote. Glenn Hall's name is known to all musicians in his own country, where he sang with marked success previous to coming to Europe for further study, and to perfect himself in the art of singing German lieder; an art that he has successfully acquired under the instruction of Mrs. Arthur Nikisch, for Mr. Hall has been living in Leipzig, devoting himself to study.

Exceptional tenors are not common in London, and they always attract unusual attention, so it was not surprising to find a large audience at Mr. Hall's recital, in spite of his being a stranger. It was largely a discriminating audience, made up of people who know things about music, and whose approval or disapprobation means something. It is, therefore, still more a matter of congratulation to Mr. Hall that only warmest words of appreciation were to be heard, appreciation for the singing, the diction, the whole musical feeling that entered into every song. In addition to possessing a fine tenor voice, Mr. Hall has perfect control of it and of the breath, a rare and too uncommon quality. His fine diction, both in German and English, was a pleasure to all. His interpretations of the songs were full of intelligence and sympathy. Nikisch's services, as accompanist, made many singers envious of Mr. Hall's good fortune. That singer, after a few days' stay in London, left for Paris, with Mrs. Hall, where they will make a visit of a month or more. Next winter it is arranged that he will spend his time in Berlin, where in addition to further study he will assist Mrs. Nikisch with some of her pupils.

It will be a bit of good news to all who are interested in German lieder singing, particularly those who heard Mr. Hall last week, to know that Mrs. Nikisch will come to London early in June to remain for a couple of months, during which time her services as coach in German and French will be obtainable. Her studio will be in Bechstein Hall studio building, and already there have been many in-

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quiries as to hours, etc. It is a sample of the really high aims of many of the teachers in London, that in several instances such teachers have recommended their pupils to take advantage of the presence of Mrs. Nikisch for a course of special study.

After all too brief a stay, King Clark left for Paris on Sunday, where he is such a busy man that even a few days away from his studio means much. Mr. Clark came over in the interest of a former pupil, Miss Lasall, who is to appear at the Shaftesbury Theater on Wednesday evening in "Lady Tatters." Another of Mr. Clark's pupils who is in London at the present time is Gertrude Rennyson, the young American soprano who made such a success recently in the part of Elsa at Brussels, "the finest Elsa ever seen in our city," being the verdict of the leading paper there.

Excellent performances of operas in English have been given during the past week at the Marlborough Theater by the Carl Rosa Opera Company, "Tannhäuser," "Lohengrin," "Merry Wives of Windsor" and "Othello" all having been sung.

On Saturday, at the Lyceum Club, the Slavonic Circle gave an afternoon devoted to Russian and English music, the lecture being founded on the "Influence That Russian Music Has Had on England." The examples of Russian folksong and operatic selections were sung by a quartet of Russians, while the singing of the English examples was done by Miss Grainger-Kerr. She gave two groups of songs of young British composers, Cyril Scott, Havergal Brian, Norman O'Neil and Josef Holbrooke being among the composers. Miss Grainger-Kerr has just given a program devoted to English composers, principally of works by Mr. Bantock and Havergal Brian.

Another success by a well known American singer was that made by Feilding Roselle last week, when she gave a program principally devoted to German songs, with a group of English songs to finish. Her fine voice, her clear diction and admirable technic all served to strengthen and deepen the impression she had made in a previous London appearance two seasons ago. Grieg's "Zickeltanz" was sung in a spirited manner that made the audience insist upon hearing it again, and Cyril Scott's "Blackbird" was also repeated. Among the English songs was Bertram Shapleigh's "Helen Thy Beauty is to Me," which was admirably sung.

Adelina de Lara, a pupil of Clara Schumann, appeared both as a pianist and composer at her recital last week. Her piano solo was Schumann's "Etudes Symphoniques" and she also played the piano part in Brahms' quartet in G minor. But the special feature of the program was her song cycle, "Rose of the World," a set of five lyrics by Mrs. Tom Kelly, to which Mme. de Lara has supplied the music. The verses were sung by John Coates.

On May 31 Signor Lecomte will give a recital, assisted by Miss Janotha, court pianist, and Grace Ewing, of California, who has been studying in Paris for some time. The

recital is to take place at Mrs. Goldsmith's, who has kindly offered her house.

There was a general desire to hear Alice Esty in a program announced to be sung in English, so in spite of a wet afternoon, the hall was well filled last Friday. Commencing with Mozart, Haydn and Bishop, continuing with Rubinstein, Brahms, Vidal and Tosti, these in turn being followed by two songs of Mallinson, another of Brahms, one of Chadwick's, and "Winter," by Cecile Hartog, Mme. Esty finished with an air from "La Boheme." Her flexible voice, sympathetic manner, and intelligent readings all charmed the audience. On Monday evening Mme. Esty commenced



(From the Century Magazine.)

STEPHAN SINDING'S STATUE OF OLE BULL, BERGEN, NORWAY.

a fortnight's engagement in Manchester, where she will sing in "Trovatore" and "Traviata," possibly being heard in one other opera during that time.

The third concert of the Royal Amateur Orchestral Society last week at Queen's Hall was given under the direction of Ernest Ford. Herbert Bedford conducted his symphonic poem, "Sowing the Wind," and David Bispham's singing was much appreciated.

Owing to ill health, Dr. Walford Davies has been compelled to resign his post as conductor of the Bach Choir.

The British Singers' "Berlin Fund" has been contributed to by over 150 British singers. The total amount subscribed reached the sum of nearly \$1,100. The fund was instituted by John Coates almost immediately after the sad catastrophe, when the German singers lost their lives.

One of Charles Willeby's songs that has made a success recently is "Roses of Yesterday." Some of his songs that have become special favorites are: "Crossing the Bar," "Summer Rain," "Stolen Wings," "Sweet o' the Year," "Sea Gipsy," "The Voice of the Dove," "The Birds Go North," and "Four Leaf Clover."

Henri Verbrugghen, of Glasgow, who made his debut as a conductor, last December, with the Scottish Orchestra, has been engaged to conduct several concerts next season in Glasgow and other places, also to appear with the same orchestra in Edinburgh.

Miss Grainger-Kerr at her second recital on Monday afternoon presented Bertram Shapleigh's "Romance of the Year" for four solo voices, words by Mrs. Shapleigh, the twelve verses each representing a month of the year. The quartet that sang was composed of Esther Palliser, Miss Grainger-Kerr, Gregory Hast and Frederic Austin, while Mr. Shapleigh was the accompanist. With four such well known singers the interesting work received full justice and was enthusiastically applauded.

A young Australian singer, who has been heard at a number of concerts recently, is Erna Mueller; she has a fine mezzo soprano voice, which owes much to the training Miss Mueller has received from Victor Beigel, a teacher well known in America as well as in London. In April, Miss Mueller sang several recitals with Mischa Elman, who was on a short tour, Cambridge, Colchester and Ipswich being among the towns visited. Miss Mueller sang a number of Brahms songs and some French ones at each concert; the audiences being very enthusiastic.

Queen's Hall was almost packed to the doors on Monday evening, when Liza Lehmann's new composition, "The Golden Threshold," was sung for the first time. The musical setting is to some poems by Sarojini Naidu, the sixteen numbers being divided between the quartet of soloists and the chorus. Mme. Lehmann played the accompaniments for the soloists, being assisted by Algernon Lindo, on a second piano, for the ensemble numbers. The choir was drawn from the National Sunday League Choir, conducted by Herbert Bedford. The quartet was Evangeline Florence, Edna Thornton, John McCormack and Charles Clark, who came over from Paris on Saturday for this concert. The chorus was encored several times, while many of the solo numbers, as well as the duets, were repeated. Charles Clark had three solos, two of which were encored. A concert version of the "Vicar of Wakefield" was also done by Lydia Obree, Edith Clegg, Walter Hyde, Charles Bennett, David Bispham and Master Williams.

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Perceval Allen is one of the soloists who has been engaged for the Leeds Festival that takes place next October.

Nikisch was the conductor at the concert of the London Symphony Orchestra last Saturday afternoon, the program consisting of a symphony by Haydn, Tchaikovsky's "Francesca da Rimini," the prelude and closing scene from "Tristan" and Beethoven's B minor symphony.

Horatio Connell has just returned from Germany, where he gave a concert in Berlin with much success. Immediately after his arrival in London he sang with the North London Orchestral Society in Portman Rooms. After the "Evening Star" song, from "Tannhäuser," he was recalled four times. He also sang Bertram Shapleigh's "A Night in Kamschatka," which received a splendid reception.

Mr. Connell is singing at Bechstein Hall on May 3, at Mr. Bath's concert, May 6, and is to give his own recital on May 9, in addition to having a number of private engagements.

A set of five songs, "A Cycle of Life," music by Landon Ronald, was sung by Henry Boulderson at his recent recital. This cycle is dedicated to Melba, who has recently sung one or two of the numbers.

Other concerts were by Jessy Frankland, Elsa Gipsier, Lucy Murtagh (from Ceylon), Marie Stark, Zelenka Lerando, Sibyl Keymer, Batt Mills, Hilda Barnes, Kate Brooks-Wood, Sylvia Hastings, Mme. Edlerhorst, Clare Addison, Henry Boulderson, and Grace Smith.

A. T. KING.

The S. M. T. A. to Meet in Montgomery.

President August Geiger, of the Southern Music Teachers' Association, makes this official announcement:

"The Southern Music Teachers' Association will hold its annual convention in Montgomery, Ala., on June 11, 12 and 13. The programs arranged are of unusual interest. There will be three orchestral concerts, and artists like Birdice Blye, pianist, of Chicago; Mrs. Shotwell-Piper, soprano, of New York, and Frank Ormsby, tenor, of New York. A large attendance is expected."

New York Violinist in Prague.

Henri S. Wolsky, a New York violinist, pupil of Schradieck, and late of Seveik, made two very successful concert appearances recently in Prague, playing Grieg's C minor sonata, Tartini's "Devil's Trill," Wieniawski's "Airs Russes," and the same composer's second concerto. The Prague papers spoke flatteringly of Wolsky's technique and musicianship. He is the possessor of a \$2,000 violin, presented to him by Mrs. J. B. Greenhut.

The Singakademie of Dantzig gave, under F. Binder's direction, its first performance of Handel's "Dettinger Te Deum."

Lois Shannon's Plans.

A young and talented dramatic soprano, of very attractive personality, is Lois Shannon, who has been studying with Alta Beach Edmonds the past year. While in Chicago on a visit, Miss Shannon decided to remain to study with Mrs. Edmonds, who has been one of Chicago's successful teachers of singing for the last seven years. She is the contralto soloist and choir director of the Church of the Messiah, and for the last five years has held these positions with credit. Miss Shannon could have made no better choice of a teacher. Under Mrs.



LOIS SHANNON.

Edmonds' thorough tutelage she has developed a voice of lovely quality and unusual range. It also possesses adequate power.

Miss Shannon recently returned to her home in New Rochelle, N. Y., where she will teach during the summer months. She will return to Chicago next September and again take up her work as the soloist and quartet member of the choir of the Church of the Messiah. Miss Shannon's singing has won for her a warm place in the hearts of the Messiah congregation.

Miss Shannon has been heard in many private musicales the past season. Wherever she sang she at once

established herself a favorite, not alone through her art, but her winning personality and charm of manner.

The following program was sung by Miss Shannon at the reception given recently by Mrs. Hartley Harper, at the Union League Club: "Summer Rain," C. Willeby; "Airy Pinions," Hahn; "Harmony," T. Del Riego; "Roses After Rain," Liza Lehmann; "Hindoo Love Song," Bemberg; "Silver Ring," Chaminade, and "Hay Making," Needham.

On Miss Shannon's return to Chicago, in the fall, she will be heard in song recitals. She will accept a limited number of pupils, both in voice training and repertory. To this latter branch of her study Mrs. Edmonds has devoted special attention. Her musical temperament, intelligence and facility of execution, make her equipment complete. While with Mrs. Edmonds, Miss Shannon received daily lessons, and next season will see her fully launched upon her professional career, which promises so much for both teacher and pupil.

New Publications.

Gerald Stanley Lee has just completed his new publication, entitled "The Child and the Book," which contains the following note on "The Man Who Has the Greatest Joy in a Symphony": First, the man who composes it. Second, the conductor. Third, the performers. Fourth, those who might be composers of such music themselves. Fifth, those in the audience who have been performers. Sixth, those who are going to be. Seventh, those who are composers of such music for other instruments. Eighth, those who are composers of music in other arts—literature, painting, sculpture and architecture. Ninth, those who are performers of music on other instruments. Tenth, those who are performers of music in other arts. Eleventh, those who are creators of music with their own lives. Twelfth, those who perform and interpret in their own lives the music they hear in other lives. Thirteenth, those who create anything whatever and who love perfection in it. Fourteenth, "the public." Fifteenth, the professional critic—almost inevitably at the fifteenth remove from the heart of things because he is the least creative, unless he is a man of genius, or has pluck and talent enough to work his way through the other fourteen moods and sum them up before he ventures to criticise.

The principles that have been employed in putting life into literature must be employed on drawing life out of it. These principles are the creative principles—principles of joy. All influences in education, family training and a man's life that tend to overawe, crowd out and make impossible his own private, personal, daily habit of creative joy are the enemies of books.

A new spring song, entitled "It Is Springtime," has just been published and placed on sale. Grace G. Gardner, the composer of both words and music, is having remarkable success with many of her compositions. She composes songs that are desirable numbers for concert and recital singers. Many of the leading professionals declare it a real spring song that is full of joy and life and suggests the fragrance of flowers and a veritable breath of spring. "It Is Springtime" is published by Luckhardt & Belder, New York.

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Edwin H. Lockhart a Successful Bass.

Edwin H. Lockhart's success in concert and oratorio, and the demand for his appearance in leading roles, has necessitated his abandonment of choir-engagements. The number of dates booked, and applications for extended concertizing and festival work, demands this decision. An authoritative critic who heard him recently says: "Lockhart is the greatest 'Messiah' in this country and I have heard them all." His voice a large, rich, sympathetic bass-cantante, with a rich and perfectly even range, from low C to high F sharp. He sings with great finish, his style is musicianly, clear enunciation and perfect control characterizing his work.

Here are some of his many press notices:

Interest centered in the first appearance of Edwin Harvey Lockhart, an Orange County boy, who has had the best training New York and Europe can give, and the large audience was not disappointed. Mr. Lockhart's magnificent bass voice filled the building and showed every evidence of conscientious and careful training.—Santa Ana, Cal., Standard.

The three bass solos sung by Edwin Lockhart showed such understanding of Gault's great composition and were sung with such breadth of tone as to almost lead one to forget the sanctity of the place and burst into applause.—Plainfield Courier News.

In the numbers, "Lord God of Abraham," and "It Is Enough," Mr. Lockhart was at his best, his resonant, dramatic voice being particularly satisfactory in oratorio work.—American A.T. Journal.

The individuality and temperament of this singer carry a special message to the public.—New York Press.

Mr. Lockhart has a fine bass voice, of wonderful and extraordinary volume and richness.—Port Chester Daily Item.

Mr. Lockhart's crisp and flexible touch, his perfect enunciation, quiet dignity of mien and sincerity of delivery produces an impression consistently prepossessing and satisfying. Possibly his finest effect was produced in Wagner's "O Du Mein Holder Abendstern."—New York Tribune.

Tenor Finnegan's Success.

John Finnegan, solo tenor at St. Patrick's Cathedral, sang recently in Philadelphia and Washington, making a hit. What the papers say of him is found below:

An exceptionally brilliant rendition of Rossini's "Stabat Mater" was given last evening. John Finnegan, a New York tenor, sang "Cujus Animam" with warmth of feeling, and his voice is of splendid quality.—Philadelphia Record, March 26, 1907.

Mr. Finnegan has a ringing, pure tenor voice of much power and high range, and he sang with grace and spirit an English song of Gilchrist, and the "La Donna e mobile" (which the great tenors of the rival opera houses are just now throwing at each other's heads), with much enthusiasm.—Brooklyn Eagle.

Recital by Pupils of the Manhattan College of Music.

The pupils of the Manhattan College of Music gave a recital last Sunday evening in the recital hall of the college, 40 West 115th street, in which the following advanced pupils took part: Ernestine Roth, soprano; Minnie Lebowitz, Edna Rabbino and Rose Friedlander, pianists; J. B. Beyer and Master Rudolph Kramer, violinists; Leo Cypel, tenor, and Leon M. Kramer, accompanist. All of the participants did remarkably well, considering the length of time they

have been receiving instruction. Ernestine Roth gave an artistic rendition of Gounod's "Ave Maria," with violin obligato by Master Rudolph Kramer. Edna Rabbino, Minnie Lebowitz and J. B. Beyer acquitted themselves creditably. Mr. Beyer and Master Kramer are pupils of Harold Eisenberg. Both of these pupils are remarkably promising musicians and will undoubtedly be heard to greater advantage in the future. The musicale was a decided success, and so much so that the institution has decided to give a final concert, on May 26, in the auditorium of the Young Men's Hebrew Association, in Harlem. Leon M. Kramer, the director of the Manhattan College of Music, demonstrated that he deserved a great deal of credit for his careful instruction and the individual attention he has given his students.

**A Musical Post Card.**

The accompanying post card was received by THE MUSICAL COURIER from Berlin, bearing the signatures of Johanna Galski, Leopold Godowsky, Augusta Zuckerman, Alexander Lambert and Xaver Scharwenka. The portrait is that of Miss Zuckerman, the pianist.

The Wileys Go to Europe.

Almost the first of those artists beginning the flight Europeward is Clifford Wiley, accompanied by Mrs. Wiley, who went on the Minneapolis last Saturday. They remain abroad until September 1. Mr. Wiley was desired for the Worcester Festival this year, but had already been re-engaged for the Maine Festival. Following is some newspaper praise:

WILEY STAR OF ORPHEUS.

BARITONE CAPTIVATED LARGE AUDIENCE AT OPERA HOUSE LAST NIGHT.

—SPLENDID PROGRAM HEADED BY CLIFFORD WILEY, BARITONE. The announcement had gone forth that Clifford Wiley, baritone, would be the premier artist last evening. Much was expected of him for it was stated that he had sung with all the big artists, and appeared with great success before large audiences in London, Berlin and Paris. To say that Mr. Wiley's appearance marked one of the most distinctive musical triumphs that the Orpheus Club has enjoyed during the present season, and for some seasons back, is not making use of the superlative. The audience really went into raptures over Mr. Wiley's singing, and on each occasion of his appearance was more marked in its applause. Mr. Wiley combines a most pleasing and prepossessing personality with a clear, deep and rich baritone voice, of most extraordinary range. When he first appeared he sang the aria, "Roi de Lahore," by Massenet. It was done so brilliantly that the audience applauded and applauded and was not satisfied by a mere acknowledgment by the singer, but insisted on hearing more. Mr. Wiley sang "Nannani," by Browne, with much feeling.

Mr. Wiley's second appearance was marked by continued applause. He first sang "Morning Hymn," by Henschel, a solemn air; "King Charles," by White, which leans toward the dramatic, was given in stirring tones. The audience was not contented, however. It wished for more. Mr. Wiley appeared again and sang "Thora," by Adams. In response to vociferous applause he found it necessary to repeat the second verse, upon the conclusion of which a flattering reception was accorded him.—Morning Call, Paterson, April 26.

Clifford Wiley's singing aroused the audience to the greatest enthusiasm displayed during the evening. He possesses a rich baritone voice of extraordinary range and quality. His singing is typified by that dash and enthusiasm so rarely heard, and his ability to sway his audience at will from one mood to another seems unlimited.—The Guardian, Paterson, April 26.

Clifford Wiley, baritone, took the house by storm with his rich, deep voice, of wonderful range and varied coloring. His sonorous outgivings of tone are thrilling, while his use of the mezzo voice has tears in it. His art is unsurpassed. He was encored again and again.—The Press.

The last work of Karl Bendi (who died in 1897), entitled "The Bagpiper Svanda," is to be produced at the National Theater, Prague, very soon.

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HELPFUL THOUGHTS

BY HERMANN KLEIN.

Hermann Klein brings to the field of vocal professorship of New York a richness of resource rare in music lines. One of the most distinguished of England's music critics, specially gifted in many directions, privileged with intimate acquaintance of brilliant artists, managers, thinkers and teachers of the day, conversant with all schools of study and performance, himself a vocalist, professor for thirty years of one of England's most honored music institutions, he has had unusual opportunities and has known how to improve them. In his "Thirty Years of Music Life in London," speaking of the comparative failure of opera in English at Covent Garden, London, and of a similar tendency in the Metropolitan Opera House, New York, Mr. Klein goes on to say:

"Nor will this prejudice be overcome until the leading singers of English speaking countries are perfectly trained in the pronunciation and enunciation of the native tongue, and can thus coax their compatriots into listening with pleasurable appreciation to first rate native works, rendered in the tongue understood by the people."

Here is the keynote to a leading feature of the work being done today in Mr. Klein's New York studios. Following up his experience and observation in this line with deep interest, he has developed a system by which to attain skill in it. This has already been put in practice with success in the preparation of singers for the Savage English Opera Company, and many choir and concert singers are likewise profiting by it. This is not the place to give details of a system. It is, in short, a special manner of assimilating vowel sounds to the tone production of the old Italian school of vocalism. Mr. Klein holds firmly to the conviction that that faulty enunciation is largely due to faulty vowel formation, or "dialect," with which the English of this country is deplorably tainted. Despite our possession of a complete and infallible system of pronouncing dictionaries and of phonics, Americans are notably deficient in this branch of culture. It is a fact not to be contradicted also that neither the teachers in the schools and colleges nor the music teachers are doing what they could and should in this regard. In fact, it is to be seen that children and music students learn grave language faults from their teachers! Among the Savage opera artists prepared by Mr. Klein for "Parsifal" and "Madam Butterfly" were several foreigners—Germans, Hungarians, etc., one a Dane brought up in Paris. These were said to sing with greater clearness and accuracy than native Americans who had not thus been trained: Choir singers, choristers and soloists in concert work all show deplorable negligence in their treatment of the text.

Frequent changes in choir membership here this musi-

cian regards as musical disaster. It prevents artistic assimilation among the members, its unsettled character discourages effort to this end. It also produces a broken condition of finance, which is an obstacle to study in necessary directions. American congregations should be taught to look away from novelty in personality to the quality of music furnished. This would lead to stable quartets, soloists and choruses, with three, four and five years' contracts in the choirs, an end devoutly to be desired. The

cannot say. The regrettable scarcity of first rate contraltos is, however, certain.

The following choir soloists have studied with Mr. Klein during the present season, several being exclusively his pupils in vocal work: Florence Fiske, contralto, St. Andrew's Church; Grace Sims, soprano, Brooklyn Methodist; Cora E. Guild, soprano, Puritans' Church; Elizabeth Hanan, soprano, Alexander Avenue Baptist; Florence Louise Phelps, contralto, same church; J. Ralph Stamy, bass, same church; Frederick Weld, bass, New Haven; La Rue Richard Boals, bass, Brick Presbyterian Church, East Orange; Louise Oliver, contralto, Newark, N. J.; J. Louis Craig, tenor, same church; Helen G. Williams, South Norwalk Congregational Church; Mabel Cottrell, contralto, First Church of Christ, Scientist, New York; George Ensworth, baritone, same church. Work in the studio is not confined, however, to advanced students.

Among the artists who have studied works or diction with Mr. Klein are the following: Adelina Patti, German; Gadski, English; Ella Russell, repertory and German; Marguerite MacIntyre, production and repertory; Esther Palisser, ditto; Alice Esty, German and repertory; Amy Sherwin, ditto; Clara Poole King, oratorio; Rose Olitzka, English; Rosa Green, German and repertory; Schumann-Heink, English, Charlotte Desvignes, opera; Ben Davies, production and repertory; Joseph O'Mara, opera; Ley Vernon, repertory; Eugene Oudin, German; Richard Green, production and repertory; Denham Price, oratorio; Charles Copland, production and repertory; Susan Adams, oratorio; Andreas Dippel, English; Fritz Scheff, English; Katherine Fiske, repertory; Ruth Vincent, production and opera. F. E. T.



HERMANN KLEIN.

nasal quality in American men's voices is a decided detriment to their artistic success, according to Mr. Klein. The same eminence in operatic work, for instance, is not reached by the men as by American women. Beyond question aggressive nasality, excessively disagreeable to foreigners, is responsible in large part for this result. The fault can and should be cured. The cause of the disappearance of the "true contralto" in this country is a source of query with the professor; whether the ambition of women to sing dramatic roles of higher compass, or the unpopularity of works demanding such voices, he

of songs by Sembrich, Lindner's cello concerto by Leo Schultz, piano numbers by La Forge, and excerpts from Delibes' "Coppelia." The last miscellaneous concert had Brahms' festival overture and "Song of Fate," Mme. Sembrich sang a "Traviata" aria and Bach's "Sleepers Awake," with William Harper and chorus. Mr. Harper sang "It Is Enough," from "Elijah," and numbers by Schumann and Mendelssohn, and the chorus sang "Unfold Ye Portals," from Gounod's "Redemption," with chorus. Ellison van Hoose was the soloist on the Wagner program.

About Artists and Teachers.

The York (Pa.) Musical Festival occurred May 9 and 10. The New York Symphony Orchestra, the York Oratorio Society, and Marcella Sembrich, Ellison van Hoose, William Harper, F. La Forge and Leo Schultz, soloists, participated; Joseph Pache, conductor. A Wagner program included selections from "Lohengrin," "Die Meistersinger," "Siegfried," "Parsifal," "Tannhäuser," and "Die Walküre." The first miscellaneous concert contained Tchaikovsky's "Sonata Pathétique," a group

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George Sweet has been feted and farewelled, presented and regretted to an extent unusual even with the most popular of artists. Among presentations was a handsome "loving cup" from the New York Athletic Club. Good wishes of all go with Mr. Sweet in his new field.

Oscar Saenger will pass the summer months in Spain and Portugal chiefly. Hermann Klein is booked to sail by the Bremen for Plymouth on May 28. He will be first in London, then in Paris, and last in Switzerland, returning to New York from Genoa on September 5. William C. Carl left for a tour in the West at close of the lecture on hymnology, by Dr. Duffield, at the Old First Church. Fannie Franceska, of Washington, D. C., sang at Aeolian Hall last week, en route from Chicago and Bloomington, Ill., where she filled concert engagements.

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PFOHL PRAISES WETZLER.

Hermann Hans Wetzler, conductor at the Hamburg Opera, is continuing to earn laurels in that city as a composer. Of some of his songs Ferdinand Pfohl, the great critic, wrote recently in the *Hamburger Nachrichten*:

"All the songs sung at the Wetzler concert show in their every aspect evidences of refined art and of an inventive gift far above the average. In fact, some of the works heard reach a significance which is equaled by only a very few examples of modern musical lyricism. 'Die Sonne sank' and 'Fallende Blätter' are inspirations and on a par with the very best product of our time in the realm of fine sensed song. 'Die Sonne sank' is made of melody touched with soulful vitality, and revealing intense comprehension, climax and coloring of the text. 'Fallende Blätter' is provided with a piano accompaniment of fantastic movement—drear, pale, restless, heavy with the melancholy of autumn rains, wonderful harmonies, bold and unique and irresistible in their effect. Truly these pieces are convincing evidence of a tremendous talent, and were the name of Richard Strauss graven on their title pages, every vocalist in Germany would sing them and with success. To be quite candid, Strauss has created little that compares with these two songs in finesse, poetic accent and charm of color, nor has he equaled the enchanting rhythm and glittering brilliancy of that lightly graceful Wetzler song, 'Deiner hellen Stimme fröhlicher Klang.' Those are works of the most subtle finish, full of beautiful music and real inspiration. But in all the other songs heard the other night there is also revealed the same originality and musical mastery. Wetzler does not cultivate exclusively the poetico-musical mood pictures, colored with psychic and soul atmosphere, but his palette also contains hues of a far lighter and more joyous color. For instance, the objective form of the child song is one of his best accomplishments, and he commands equally well the dramatic content of the ballad. He has a happy talent for the humorous and comic phases of life, and possesses a singularly well attuned ear for the simple, sincere and soulful folksong. The Wetzler muse represents a personality vital and significant, and I feel sure that the art world of our day and the contemporary concert platform will become warmly familiar with all of his work in the lyrical field. Whether that will be today or tomorrow I do not know. But I do know that it will be."

Charlton's Plans for Gadski.

Madame Gadski will again be under Loudon Charlton's direction next season, the prima donna having decided to

make another extended concert tour in addition to her appearances at the Metropolitan Opera House. Gadski proved one of the most popular of Conried's stars the past season, her singing of the great Wagnerian roles that have made her famous having brought many extra dollars to the Metropolitan box office. Her contract extends over several seasons. Mr. Charlton is booking two tours, one to extend from October 15 to November 10, when the singer will go to the Pacific Coast and into Texas, and the second at the close of the opera season in February.

Charles W. Clark Coming.

Charles W. Clark, the baritone, who has met with much favor abroad—particularly in Paris, where he has made his home—is to tour the United States next season under the direction of Loudon Charlton. In England Clark has been received with the greatest enthusiasm.

"Every subsequent appearance of this talented American baritone has served to confirm our convictions that, as a vocal dramatist, Mr. Clark has hardly his equal on the concert platform," said the *Manchester Courier* recently.

"So obviously is he a born actor that one trembles lest the operatic stage should sooner or later secure him for its own, which might be a choice conquest for the stage, but an ill business for the concert platform, which possesses, alas! very few singers in whom is implanted the true dramatic instinct," says the same newspaper.

Watkin Mills in Rochester.

Watkin Mills, the basso, won another success at his recent appearance in Rochester with the Rochester Symphony Orchestra. The following criticism is from the *Rochester Democrat and Chronicle* of April 30:

The superb voice of Watkin Mills, the English basso, was heard for the first time in Rochester, and it won instant and enthusiastic admiration. Mr. Mills sings not only with splendid vigor, but in an artistic way that can come only from scholarly culture and keen musical perception. His selections were "She Alone Charneth," from Gounod's "Queen of Sheba," and a group consisting of "None But the Lonely Heart," by Tchaikowsky; "Request," by Robert Franz, and "The Mad Doe," from Liza Lehmann's "Vicar of Wakefield." In each instance he was recalled, responding respectively with "I Know of Two Bright Eyes," by Clutsam, and "Molly Ochone," an Irish love song by Laura G. Lemon. Mr. Mills' articulation may be called almost phenomenal, he has fine dramatic power, and in earnestness and sentiment he is eloquent, captivating and magnetic. He made a fast friend of every music lover in the audience last night.

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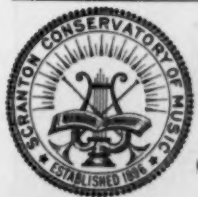
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CONSTANTIN VON SARNECKI, 'CELLIST, AND CLARENCE ADLER, PIANIST.

Poland, the home of Chopin, Wieniawski, Lotto, Paderewski and so many others famous in the musical world, was the birthplace of Constantin von Sarnecki, who owns a large estate at Podolien, where he spends his summers. The greater part of the winter he stops in Berlin, devoting himself to his beloved cello. As a child he developed a passion for this instrument, and would have embarked upon a professional career, but his father, a wealthy Polish nobleman, did not approve of that, so it was at a comparatively late age that von Sarnecki began serious study on his instrument. He went to St. Peters-



CONSTANTIN VON SARNECKI.

burg and had lessons under Wierbilowitz, the distinguished solo cellist to the Czar, and later he finished in Berlin, under Anton Hekking. His playing is characterized by noble soulful tone and a warm blooded Vortrag. Hekking esteems him very highly, and no less a person than the great Ysaye praised his playing in warm terms. On his recent tournee through Hanover, Magdeburg, Frankfurt, Brunswick and Stettin, which were his first professional appearances in Germany, he met with very flattering successes, as will be seen by the criticisms appended below.

Clarence Adler was born in Cincinnati, Ohio, in the year 1888. He evinced a love for music at an early age, though he did not start studying until his eleventh year; once started, however, his partiality for piano work increased apace and he often played truant from school, visiting an older friend, at whose home he spent many hours practicing piano. At thirteen years of age he was admitted to the Cincinnati College of Music, where he enjoyed a free scholarship under the tuition of Signors Romeo and Albino Gorno. Before long he appeared as soloist at the College Orchestra concerts, under Frank van der Stucken and José Manén, who still feel the greatest interest in his career. After four years at the college it was decided to send young Adler abroad for further study. It would seem that good fortune has ever guided his footsteps, for no sooner had he arrived in Berlin than he met Anton Hekking, who at once engaged him as accompanist for his twenty-fifth anniversary concert, when he performed his part so well that after the concert Hekking kissed him, saying: "Du hast wie ein Engel begleitet" ("You accompanied like an angel"). Then came engagements with Arthur Hartmann, Max Heinrich, Theodore Spiering and several others. Finally, however, Mr. Adler decided to give up accompanying and devote himself to solo work. While in Berlin he has been working under the careful and critical eyes of Leopold Godowsky. His repertory is large, containing most of the big classical works, as well as lighter and modern compositions. Wherever he has played repeat engagements have followed. This fall he is engaged for a tour in South Russia, and his Berlin debut will take place early next season.

Some joint criticisms of the two artists follow:

In the Russian cellist, Constantin von Sarnecki, and the young American pianist, Clarence Adler, the people of Frankfurt made the acquaintance of a pair of artists whose names will always be remembered with feelings of pleasure. In an intimate penetration of the poetic contents of the works performed, distinguished artistic conception and many-sided technical mode of expression, both of these artists are able to hold their own. Mr. von Sarnecki captivated by means of his spirited and lively readings and the well defined and singing tone which he understands how to draw from his wonderful instrument. These qualities were particularly in evidence in the beautiful Grieg sonata, op. 36, the many charms of which were displayed in full by both interpreters. Nor were the Boellmann variations and Popper's "Arlequin" less charming. Clarence Adler, a pupil of Godowsky, in his solo numbers showed himself to be a virtuoso not only possessing a particularly soft, beautiful and expressive touch, but also a strength and fullness of tone and an extraordinarily clear and sure technic. His performance of the mighty Chopin fantasy, op. 49; the Liszt rhapsody, No. 10; the Schumann toccata and the prickly, sparkling Chopin study in G flat major, revealed him an artist who has surmounted all technical difficulties; who, both in musical understanding and virtuoso achievements, may be compared with the greatest pianists of the day. The public were very appreciative and both artists were greeted with hearty and spontaneous applause after each number.—Frankfurter Oder-Zeitung, Friday, April 19, 1907.

On Saturday evening, Constantin von Sarnecki and Clarence Adler concertised here before a crowded house. Mr. von Sarnecki showed himself, particularly in the Popper "Arlequin" and Boellmann variations to be a master of his instrument; big technic and soulful interpretation characterized his performance. Clarence Adler, in the Scriabine nocturne, displayed a wonderfully developed left hand. With fire, among other things, he rendered Liszt's Hungarian rhapsody, No. 10, and was rewarded by loud applause. His other numbers were also very favorably received. This joint

concert made a very favorable impression and it is a heartfelt wish that both artists may speedily revisit Magdeburg.—Magdeburger Anzeiger, April 16, 1907.

A genuine enjoyment was the concert of the cellist, Constantin von Sarnecki, and the pianist, Clarence Adler, two names hitherto unknown here. These two artists joined forces in presenting to the large audience a variegated and pleasing program and they were greeted after each number with tremendous applause. They were heard in Grieg's sonata for cello and piano, in which they showed a fine appreciation and understanding of the unique charm which this northern creation brings forth. Mr. Adler played the Handel air and variations in E major, bringing out the individuality of each variation without spoiling the impression of the composition as a



CLARENCE ADLER.

whole. In the difficult Scriabine nocturne for the left hand alone, as well as in his Chopin and Liszt numbers, he displayed his art in a sympathetic manner. Mr. von Sarnecki was also received with cordial applause, which was well earned. He has a big and energetic tone and a technic which commands respect.—Magdeburger Zeitung, April 16, 1907.

The concert of yesterday in which the two artists, Constantin von Sarnecki and Clarence Adler appeared was, in spite of the lateness of the season, crowded. The former, a pupil of a cellist who is famous here—Anton Hekking—has learned from his teacher how to produce a big and soulful tone, which he maintains in all positions. The pianist showed himself to be clever and endowed with marvelous power of endurance. The Scriabine nocturne for the

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left hand was a masterly performance and would have merited much applause had it been played with both hands. The audience seemed to be equally delighted with all Mr. Adler's offerings.—Braunschweiger Allgemeiner Anzeiger, April 13, 1907.

On Saturday Constantin von Sarnecki, cellist, and Clarence Adler, pianist, appeared here in concert. The first number, the interesting Grieg sonata for cello and piano, showed the artists to great advantage as ensemble players. The great tone of Mr. von Sarnecki and his technic are very worthy of recognition and were displayed with admirable effect in the Popper numbers. All in all, Mr. von Sarnecki is a fine cellist, to whom one listens with pleasure. Clarence Adler showed himself to be in possession of all the attributes which go to make up the equipment of a first rate pianist. At the beginning of his first number, the Handel air and variations in E major, his musical understanding and good taste were already apparent. The motives of the beautiful Scriabine nocturne, for the left hand, were very carefully brought out and the effect as a whole was a well rounded and finished performance, which brought him decided and well deserved success.—Central Anzeiger, Magdeburg, April 14, 1907.

The cellist, Constantin von Sarnecki, pupil of Anton Hekking, had a great success. He interpreted Ludovic Rozicky's sonata for cello and piano, together with the composer, with much style and finish, particularly the last allegro with its national and characteristically Polish theme, was stormily applauded. In the Chopin nocturne, Rozicky's melody and Moniuszko's polonaise, we admired the grandeur, the beauty of tone and the finished interpretation.—Wielkopostanin, Posen, November 7, 1906.

We are very grateful to Ludovic Rozicky, the composer, and Constantin von Sarnecki, the cellist, who introduced to us Rozicky's beautiful sonata for cello and piano, this being the first production of the highly interesting work. Mr. von Sarnecki also played admirably some smaller pieces, among which may be mentioned Rozicky's melody and a polonaise by Moniuszko.—Kurier Poznański, Posen, November 7, 1906.

Jessie Shay Praised.

With regard to the playing of Jessie Shay at her recent recital in Brooklyn, the music critic of the Eagle says:

Miss Shay's playing is acquiring dash and virtuosity as she matures. She had a showy left-hand stunt, an arrangement of the "Lucia" sextet, by Leschetizky, from which she emerged brilliantly, and her playing of the Liszt "Twelfth Rhapsody" had balance and variety of light and shade as well as brilliancy of tone and remarkable clearness in the rapid passages. Besides her showy pieces, Miss Shay played some charming quieter things, including the "Rosamunde" impromptu of Schubert and two charming bits of her own composition, an "Arabesque Mignonne" and "Musical Moment," with grace and sentiment.

And this critique was published in the New York Herald:

Miss Shay gave a brilliant performance of several difficult compositions for the piano, winning for herself special applause with a sextet from "Lucia" (Leschetizky) for the left hand alone; a feat which she accomplished with much digital dexterity. Moszkowski's "Etincelles" was another admirably given selection, and she played with fine fire and expression Liszt's "Hungarian Rhapsody," No. 12.

D'Albert's "Flauto Solo" was given as a local novelty at Cassell with great success.

Vienna Male Choir Concert.

The Vienna Male Choir, justly celebrated all over Europe as the best organization of its kind, gave two concerts at Carnegie Hall last week, on Tuesday evening, May 7, and Thursday evening, May 9, and scored an unequivocal success with the enormous audiences, consisting of New York's representative German music lovers and professional musicians.

The brilliant reputation which had preceded the Vienna singers to this country was sustained by them in ample degree, for their two programs contained practically every school and style of composition for male chorus and all were sung in a fashion that defied criticism. They possess wonderful volume, impeccable attack, faultless intonation, and a wide variety of interpretative, dynamic and



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tonal nuances. The performances were a delight throughout and aroused almost endless enthusiasm, resulting in encores for practically every number.

The Tuesday evening program consisted of Schubert's "Twenty-third Psalm," for chorus and piano, orchestrated by Heuberger; Herbeck's "Lied Aus Welschland"; Brahms' "Cradle Song," arranged for chorus by A. Zander; Kremser's "Im Winter"; "Pilgrims' Chorus," from "Tannhäuser"; Schubert's "Im Gegenwärtigen Vergangenes"; Heuberger's "Tyrolean Night Watch"; Reiter's "Liebesfrühling"; Von Othegraven's "Der Leiermann"; two folk-songs, and Johann Strauss' "Wine, Woman and Song," for chorus with orchestra. The Thursday program was as follows: "Das Dörfchen," by Schubert; Gericke's "Herbst Am Meere"; Heuberger's "Spielmann's Lied"; Hegar's "Totenvolk"; Schubert's "Der Gondelfahrer"; Schumann's "Ritornelle"; Kremser's "Wenn-Zwei Gut Sind"; Engelsberg's "Pagenlied"; "Nachtzauber," by

Storch; Weber's "Lützow's Wilde Jagd"; several folk-songs, and Johann Strauss' "Blue Danube," for chorus and orchestra.

To describe the manner in which the Strauss waltzes were sung is well night impossible. The clan and swing and genuine Viennese grace with which the familiar measures were made to sound proved absolutely irresistible and the audiences were literally brought to their feet, shouting, stamping, applauding and cheering.

The Vienna Choir sang out of town this week, and will sail for Europe on Thursday, May 16, after a visit to this country lasting just two weeks less one day. The stay here was in every way a success, a fact due in no small measure to the energy, courtesy and hospitality of our local Liederkrantz Verein and its enterprising officers.

Recital by Walter S. Young's Pupil.

Walter S. Young, whose studios are in Carnegie Hall, and who enjoys an enviable reputation as a teacher, brought forward, in a song recital Saturday night of last week, a number of his advanced pupils. The program was well chosen and gave the pupils an opportunity to show the excellence of the method of vocal culture practiced by their capable and painstaking preceptor. The audience enjoyed the entertainment and complimented Mr. Young upon his success. The young singers were also praised for their intelligent, earnest work. Several disclosed exceptionally good voices.

This was the program: "Thus Saith the Lord" and "But Who May Abide" (Handel), Eric V. Goodwin; "Via Sacra" (Arthur Nevin), "Like the Rosebud" (Frank La Forge), "Frühlingszeit" (Bohm), Daisy Beebe; "En Avril" (Amherst Webber), "Love in May" (Horatio Parker), "Air de Salome" (Massenet), Helen Royton; "Molly Malone" (old Irish), "If You Become a Nun, Dear" (Lucas), romanza (Verdi), Eric V. Goodwin; "The Loveliest Rose" (Walter S. Young), "June" (Mrs. Beach), "Tes Baisers" (Bemberg), Caryl Bense; "The Rose" (Noel Johnson), "L'Heure Exquise" (Willeby), "Ach Lieb, Ich Muss Nun Scheiden" (Richard Strauss), "The Spring Has Come" (Maud Valerie White), May Kimball.

All these pupils did so well that it would be invidious to comment upon them specifically. Mr. Young is training some of his pupils for the concert field.

Daisy Beebe, soprano, is a Western girl who, under Mr. Young, has advanced to a place in the music world where she is ready to enter the concert field. Helen Royton, soprano, is an advanced pupil who is now appearing in light opera. Caryl Bense, soprano, and May Kimball, contralto, are very talented. Eric V. Goodwin already is an artist. These singers will win success in the concert and opera field.

Anna Lankow

Author "THE SCIENCE OF THE ART OF SINGING:"

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One of the most gifted newcomers in the field of vocal art and pedagogy, and already favorably established here, is Regina de Sales, whose picture adorns the front page of this week's issue of THE MUSICAL COURIER—and who, until she transferred her activity to the "Ville Lumière," was known as one of the leading singers and foremost teachers of her art in Munich, Germany.

Regina de Sales, an American by birth, completed her musical studies with renowned masters in Europe and then appeared successfully in nearly every European city as a singer; according to the many critical press comments appearing in London, Paris, Berlin, Vienna and other places, the young artist must have captured all hearts and carried her audiences by storm. Her voice is a pure-toned, bell-like soprano of extended range, and lyric-dramatic in character; singing equally well such widely differing music as, for example, the "Dinorah Shadow Song" in Meyerbeer's opera and "Dich Theure Halle," Elizabeth's aria in "Tannhäuser." In the summary of one critic: "Miss de Sales' voice is sweet beyond words, vibrant, passionate, thrilling, of great power and compass, flawless in tone and purity. Her manner is both dignified and winning, and she sings with charming naturalness of expression. Some of the best critics have united in the verdict that her voice possesses, more than that of many other living singers, the Patti quality of peculiar sweetness." Another writer says: "Regina de Sales is richly endowed with both a pure and powerful soprano voice, and with exceptional musical intelligence, which have been simultaneously developed under the most auspicious circumstances. Her natural voice has been carefully trained by some of the world's greatest teachers, and she has thus preserved that naturalness in singing which has been the chief attraction of Patti, Nilsson and others."

Among the teachers of Regina de Sales may be mentioned Mme. de la Grange, who found her pupil very apt, and in the space of a few years spent in Paris, the young singer made great progress in voice production and the singing of arias and songs. Under this well known teacher and M. Pluque for acting, she also learned several operatic roles, and appeared in a number of concerts in the French capital. Miss de Sales next went to London for the purpose of studying oratorio. She entered the Guildhall School of Music, where she studied under the direction of the late Sir Joseph Barnby. At the end of a year she won the first, or Lord Mayor's prize, awarded to the best oratorio singer, and she then continued her studies under Signor Randegger, an authority in the traditions of oratorio. Her London debut was made at one of the famous Symphony Concerts at Queen's Hall, her solos being "I will extol Thee" (from Costa's "Eli") and "From Mighty Kings" ("Judas Macabreus"). The success scored was immense and led to her immediate engagement for a series of concerts at Queen's Hall. Other London and provincial engagements followed,

including oratorio and orchestral concerts at St. James' Hall, Crystal Palace, etc., besides the big Philharmonic and Musical Society concerts of other cities; the Norwich, Worcester and Tewkesbury Festival Choral Societies, and many other representative musical organizations in Great Britain. The operatic training Regina de Sales received in Paris was continued in London and her debut in "Die Walküre" at the Royal Opera, Covent Garden, under the late Anton Seidl's direction, was so successful that a brilliant operatic career was predicted for her by the critics.

Mme. de Sales' host of pupils represent many portions of the globe. Numbered in their ranks are many vocal teachers, as well as distinguished professional singers. Viktor Klöpfer, the celebrated bass of the Munich Royal Opera, who died two years ago, could not say enough in praise, alike of her method and of her unusual gifts as a teacher. Berta Morena, the famous beauty and prima donna of the Munich Opera, owes the salvation of her career entirely to Mme. de Sales. The collapse of her voice, and its successful restoration under tuition of Mme. de Sales, are well known facts which created a sensation in the Bavarian capital at the time. In her published testimony Fräulein Morena placed herself on record thus: "After coming to Mme. de Sales, I was obliged to restudy my entire repertory. All, therefore, that I know and have accomplished, I owe to the excellent voice building method of this teacher."

Among the many other notable and interesting names that figure on the list of Mme. de Sales' former and present pupils may be mentioned: Louise Höfer, the contralto, formerly of the Munich Royal Opera, now of the Opera in Schwerin; Frances Dazara, Royal Opera, in Dessau, upon whose death Elsa Flith, a novice at the time, was called to take her place. The fact that Fräulein Flith was a De Sales pupil was a sufficient guarantee for the director. Elsa Flith, dramatic soprano, has a beautiful voice and a brilliant future, as she is very young. After singing a year at the Dessauer Hoftheater she was engaged at the Royal Opera, and later at the Prinz Regenten Theater, both in Munich; and now she is singing at the Opera in Aachen. Her repertory includes the roles of Senta, Elizabeth, Brünnhilde ("Walküre"), Bertholda ("Undine"), Guttrune ("Götterdämmerung"), and many more. Marcia van Dresser, formerly of the Bostonians, in America, and later with the Conried Metropolitan Company; the tenor, Max Hofmüller, of the Munich Royal Opera; Oswald Bruckner, nephew of Hofrath Bruckner, the great stage scene painter; Anton Bürger, formerly of the Munich Opera; Arne von Erpecum, of the Royal Opera in Vienna; the dramatic soprano, Berta Willière, of Paris; Marie Neumann, of Vienna, singing with marked success at the Regensburg Opera; Allis van Gelder, with a phenomenal contralto voice, who has sung in leading concerts in England and Germany, opera at Bayreuth and other places, and is now meeting with success in Paris; Kate Liddle, fine contralto, of Munich; Katherine Isabel Pelton-Greene, teacher at Butte College, Montana; Caroline Little, successful singer and teacher in Oakland, Cal.; Blanche Ruby, formerly of the Royal Opera at The Hague and later of the Savage Opera Company in America; Florence Canfield, of Los Angeles, Cal., daughter of the oil king; Fräulein Ascher, of Hamburg, extraordinary soprano; Erna Hanfstaengl, daughter of the art publisher; Milly Frey-Nusser, of Munich; Jessica Stewart, daughter of ex-Governor of Vermont; Miss Carpenter, of Boston, beautiful mezzo-soprano; Gertrude MacCracken, daughter of the late minister of the American Church in Munich; Peter

van Bergen, tenor, with a bright future; Isabella de Sales, of Denver, niece of Madame de Sales, with an exceptional voice; Emil Gift, baritone; A. Satzenhofer, bass; Joseph Pirschan, baritone, etc.

Among those who most highly indorse the De Sales system of singing is the great Lilli Lehmann, who has herself sent various pupils to Mme. de Sales, and recommends her as a teacher in the strongest terms.

Following are quoted a few of the many testimonial letters received from pupils of Regina de Sales:

Marcia van Dresser, Munich, New Year's Day, 1905, writes:

"Yesterday evening, as the old year was drawing to a close, I began to review my year's work to see just what I had accomplished, and quite naturally I came to think of you and what you had done for me, and it occurred to me that I could not do better in beginning the New Year than to express to you my deep and everlasting gratitude for the marvels you have worked in my voice. When I think how discouraged I was getting when I came to you, and now how sure and confident I feel, I can scarcely realize that I am the same woman; and to think that the transformation has taken such a short time, truly it is marvelous! When I think of the point and power you have given me, together with sweetness and flexibility, I begin to think (with the Münchener) that you are a 'wizardess.' You combine so much in your teaching—the true old 'bel canto' style, together with the pointedness of the French, without their over-nasal quality, and the precision and force of the Germans, but with more restraint, beauty and finesse of style and feeling than they now have a conception of. In other words, you have taken the best from all three and, adding to them your own individual thoughts, have rounded them out into a perfect whole."

Peter van Bergen, after three years' study, writes from Vienna, under date of December 23, 1906:

"It is impossible for me to express to you even approximately the gratitude I feel for what you have done for me. Beginning with what to the ears of the 'laity' was no voice, and only your prophetic ears of divination discovered to be the material for one, within an incredibly short time, as a result of your wonderful training and method, my organ has become what competent judges, who had not heard me at the commencement of my tuition with you, now pronounce 'une belle voix naturelle,' a high tenor of sympathetic quality, much resonance and a light production; while those who heard me when I began lessons with you, pronounce the results nothing short of marvelous. * * * For me you have literally made a voice!"

Allis van Gelder, contralto singer and teachers, writes:

"After having studied for some years with many teachers of reputation, I gave up singing in despair, as you know, as none understood how to train my difficult voice till your skillful teaching overcame all that was hard; and my present success is due wholly to you. Your exceptional intuition leads you, as it were, to place your finger immediately on the faults, and at once you find remedies for all evils; but the manner in which you cure breathiness, throatiness and 'singing off the key,' is a marvel to me! All your many pupils, ranging from the highest sopranos to the deepest basses, are equally enthusiastic about the work they have done with my dear little teacher."

Caroline Little, of San Francisco, soprano singer and teacher, writes:

"You are a born teacher as well as a singer, and have the greatest and only method. I constantly tell of my work with you and its wonderful results; how grateful I am, I am sure you can never realize. If it hadn't been for you, where would I be now? It is truly wonderful what you can do with voices, you wizard! I am longing for the time when I may return to you."

DELMA-HEIDE.

The Brunswick Opera produced Sommers' three act fairy operetta, "Regina" not long ago with success.

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News Notes of the Mehan Studios.

Rehearsals for the series of spring recitals, in addition to the regular teaching, make busy days for the faculty of the Mehan Studios. The first recital is to be given the evening of Friday, May 17, and will introduce as soloists Mrs. M. Heinrich Petzelt, Charlotte Talcott and Grace Daschbach, sopranos; Florence Middaugh and Helen Latham, contraltos; Wyckoff Suydam, tenor; John C. Wilcox, baritone; Percival Marshall, bass. L. Isabel Irving, soprano, and Thomas Phillips, tenor, will also appear in mixed quartet numbers, with Miss Latham and Mr. Wilcox.

Monday evening, May 20, the second recital will be given, introducing as soloists Helen Forsythe, Katherine Mae Cox, Marjorie Brown and Helen L. Crennan, sopranos; Mary Lightbody, contralto; Thomas Phillips, tenor; Lyman Wells Clary, baritone. Four numbers will also be sung by a ladies' club of fourteen voices.

The third recital is to be given on the evening of Thursday, May 23, when Mary Louise Githens, soprano; Grace Munson, contralto; John Barnes Wells, tenor; Harry Nye Wicting, baritone, and Robert Kent Parker, basso, will be the soloists. Each will appear in an aria and a group of songs, and for concerted numbers will be given the "King's Prayer" quintet from "Lohengrin," Mr. Parker singing the solo part, and the "Lucia" sextet, in which Mr. Philipps and Mr. Wilcox will assist.

The fourth and final recital of the series will be given the evening of May 27, when the soloists will be: Belle Decker Wise, L. Isabel Irving, Vera Mudge and Margaret Jenkins, sopranos; Emily Selway, Agnes Folsom and Rose Joyce, contraltos; Seth Wheaton Mason, baritone, and Amon Cain, bass, assisted by Miss Latham, Mr. Phillips and Mr. Wilcox in concerted numbers. Florence Buckingham Adams and Lyman Wells Clary will preside at the piano during the series of recitals.

John Barnes Wells, tenor, sang in concert at Trenton, N. J., the evening of May 2 and was received with the same hearty enthusiasm that has marked his every appearance this season.

The Trenton True American, of May 3, said:

John Barnes Wells is undoubtedly a most pleasing singer, with plenty of musical temperament and an excellent voice. * * * His singing of the Strauss "Zueignung" was most effective, as were the two Dvorak selections. * * * "Mother o' Mine" was very impressive.

The State Gazette, of some date, said:

John Barnes Wells, tenor, is always interesting. He was in good voice last evening and the pathos in Dvorak's "Songs My Mother Taught Me" was felt by all. Equally well sung was Tours' "Mother o' Mine" and Ware's "Moonlight." He is to be thanked for putting on a Strauss number. The greatest living musician is none too well known in Trenton, and Mrs. Wells gave one a splendid opportunity for getting acquainted with Strauss' melody by singing "Zueignung."

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The departing choir singer is rarely paid so high a tribute by the congregation as that accorded Charlotte Talcott on her last Sunday evening as soprano soloist of the West Side M. E. Church, Jersey City. The church treasurer addressed the congregation, expressing appreciation of Miss Talcott's services and regret over her departure. After the service the singer was kept for an hour receiving the personal good-byes of the congregation. Miss Talcott entered upon her duties as soloist at the Church of St. Mary, the Virgin, New York City, May 5.

Speaking of her advent in this important position, the New York Mail said:

Miss Talcott's voice is a brilliant soprano of great volume and excellent timbre, and she sings with singular expressiveness.

Miss Talcott is a pupil of Mr. and Mrs. John Dennis Mehan.

Francis Macmillen's Departure.

After a season that has been noteworthy in many respects, Francis Macmillen, the young American violinist, sailed last week for England on the Grosse Kurfürst. Few violinists have sprung into such immediate favor.



FRANCIS MACMILLEN.

Those admirers who had followed his triumphs abroad were prepared in a measure for his success at home.

The violinist arrived in the United States last December, and started at once on an extended tour which Loudon Charlton had mapped out for him. His New York debut at Carnegie Hall with the New York Symphony Orchestra, was attended by an audience of unusual size, and enthusiasm was marked. In Boston the critics received him even more favorably than those of the metropolis, where it was generally agreed that he was an artist of brilliant attainments. After a tour of the Middle West, recitals were given in Boston and several Eastern cities; while in the course of the season no less than three New York recitals were given at Mendelssohn Hall, in addition to a joint appearance with Elsa Ruegger, cellist.

In Chicago, Macmillen's appearances were especially successful, two concerts given in the Western metropolis, in addition to an appearance with the Chicago Orchestra, having served to win him a large following. In

the course of the season Macmillen appeared in seventy concerts, a record which few violinists could duplicate. After a summer season in England and on the Continent, the violinist will return to America early in the fall.

Carl Busch and Mrs. Busch Uninjured.

KANSAS CITY, Mo., May 10, 1907.

To The Musical Courier:

For the benefit of our many friends throughout the States and in justice to Mrs. Busch and myself, please allow me, through THE MUSICAL COURIER, to contradict the report spread broadcast that we were both killed during the destruction by fire of the University Building.

The fact that I am able to make this statement surely is sufficient proof that I am alive, and I can vouch for my wife. Personally I, like many others, had a mighty "close call," and owe my life to the efforts of our efficient fire department, who succeeded in rescuing us in the nick of time. In less than ten minutes from the time the fire was noticed exit by elevator and staircase was cut off, and fire escapes could not be reached on account of the blinding smoke.

Georg de Mare, painter, either jumped or fell from the top floor and was instantly killed.

Aurora Wittebort, pianist, is missing. She was seen in the building at the time of the fire, and her body will undoubtedly be found in the ruins. As near as I have been able to learn, the following musicians and artists were injured:

Countess Alexandra Blumberg, artist, jawbone broken, severely cut and bruised by falling from a ladder. Condition serious.

Gottlieb Federlein, vocal teacher (formerly resident of New York), overcome by smoke.

Lena Weber, pianist, and her father, August Weber, pianist, overcome by smoke.

Peter Karsgard, violinist, cut and bruised by falling from ladder.

The rescue of Ellen Barnes, pianist, by Charles Braun with the life saving pompiers ladder, was a dramatic incident never to be forgotten by those who witnessed it.

In less than an hour the floors fell and nothing was saved. As the third floor fell I could not hold back my tears, for with it went my beautiful collection of viol de gambas, viol d'amours, pochettes, and the finest bow collection in the world, containing 150 antique specimens.

W. A. Rule, of the National Bank of Commerce, owner of the University Building, announced this morning that a modern structure would at once be erected for the use of the musical profession.

CARL BUSCH.

At Bremen the Philharmonic concert lately gave two performances of diametrically opposite character. In the first there were heard new works, the symphonic prologue to "King Oedipus," by Max Schilling; the first movement from the "Wanderings of Ulysses," by Ernest Boehe; "The Dance of Death," by William Berger. At the concert a week later the program was filled with old names. It contained Beethoven's "Pastoral" symphony, Weber's overture to "Oberon," and Beethoven's piano concerto, C minor, played by Busoni, who likewise gave Brahms' "Variations on a Theme," by Paganini.

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SCHUMANN-HEINK had a \$3,000 audience in Cincinnati at her recital there on May 9. Vocal journals in Germany please copy.

PROF. PANZNER, the leader of the Bremen Philharmonic Orchestra, was offered the conductorship of the Philadelphia Orchestra, but declined the honor owing to his preference for the easier berth and the less strenuous existence in the old Hanseatic town on the Weser.

CABLE news from Europe brings the information that the Paris manager Schumann has won a suit for \$1,250 against Kubelik; that Otto Mendelssohn-Bartholdy, grandson of Felix Mendelssohn, has been ennobled by the German Emperor, and that Strauss' "Salome" success in Paris may win him the cross of the Legion of Honor from President Fallières.

THE novelties at the Berlin Opera next season will be Schillings' "Moloch," Blech's "Aschenbrödel," Reznicek's "Donna Diana," Puccini's "Madam Butterfly," Massenet's "Thais," and possibly Verdi's "Don Carlos," which, strangely enough, has never been given in the German capital. The chief novelty at the Metropolitan Opera House next season will possibly be a new managing head, from all accounts.

WASSILY SAFONOFF writes to THE MUSICAL COURIER from the Langham Hotel, London, under date of April 30, 1907. "Somebody recently informed your paper that I was at one time a military band leader in Russia. I beg to inform you that I never have held such a position in Russia or anywhere else, so that any statement to the contrary is a pure fabrication. Trusting that you will publish this, I am, Very respectfully yours, (Signed) W. Safonoff." The letter explains itself and needs no comment.

THE Pittsburgh Orchestra committee has ordered Emil Paur to make up the organization next year from musicians residing in this country. That is patriotic and it will mollify the musicians' union, which had threatened to invoke the Contract Labor law against the imported players Paur intended to bring from Europe. At a meeting held in Pittsburgh last week, Wm. C. Hamilton was elected managing director, to hold the position until a successor to the former regular manager may be found. Mr. Hamilton will serve without compensation. All is now harmony and contentment in musical Pittsburgh.

It is said that a young musician recently starved to death in this big city, as reported by the daily papers. He was a student in a local conservatory founded on a quasi-philanthropical plan by a millionaire who gave the school something like \$500,000 to start with. The director of the school gets \$12,000 annually and all the heads of the departments receive liberal living wages. Every noon a luncheon is served in the basement of the school for the members of the faculty. The bill of fare is always varied and plentiful, the food well cooked and neatly served, and the service excellent. On Monday, May 13, the following was the toothsome menu: Beefsteak, with French fried potatoes and string beans; eggs; sandwiches of ham, tongue and cheese; coffee; tea; cocoa; milk, and dessert. It is not a very elaborate scheme, but ample enough to prevent starvation.

THE annual deficit of the Minneapolis Symphony Orchestra for the past season is only \$6,515.29, the smallest deficit sustained by any American symphony orchestra during this winter. "The guarantors paid 80 per cent. of the amount of their subscriptions," says the Minneapolis Journal, "all that has been called for, and which is sufficient to liquidate the season's deficit, including the \$15,350 item charged to seats occupied by the guarantors. In other words, the guarantors paid for their music just as others paid who had no financial interest in the enterprise, and in the end were called upon to make good a deficit of \$6,515.29. Considering the high character of the Minneapolis Symphony Orchestra, and the fact that symphony orchestras in other cities invariably are operated at a loss which is generally represented by the full amount of the guarantee, if it does not exceed it, the Minneapolis season was eminently satisfactory." In St. Paul, across the river from Minneapolis, the deficit for their orchestra was \$22,265.84. The small sum lost in Minneapolis speaks volumes for the musical and executive work done there by its more than capable conductor, Emil Oberhoffer.

Paris, London and American Conditions

PARIS, April 27, 1907.

Whether or not it be acknowledged by the reactionaries and imbeciles in the profession, the fact is universally recognized by all sane minds that the financial question is the uppermost with artists, from the very fact that their success is gauged by the amount of money the world is willing to be induced to pay to them. "Art for art's sake" is a shibboleth used only nowadays in small villages when a pagliaccio wants to attract attention to his calling or in studios when the bright lights of the century are anxious to enjoy themselves at the expense of the bucolic victim. There can be no art except for success, and success is measured by a standard, and that standard is the standard of the bourse. Hence all musical enterprises are first considered from the monetary viewpoint. "Can I offer such terms?" asks the impresario. "Can I accept such terms?" asks the artist; and the greater the artist the greater the terms. Does that, in itself, not at once settle the whole question?

"Why is it impossible to make financial successes here in Paris?" That has been asked thousands of times by musicians, musical managers, artists of all kinds, etc.

Simply because there is no opportunity here to start any musical public enterprise with a clean balance sheet to begin with.

As ten per cent. of all the gross receipts of any musical affair where entrance fees are charged must be paid to the Poor Fund and ten per cent. to the Society of Authors, the manager or financier at once opens his balance sheet with 20 per cent. of the gross lost, leaving but 80 per cent. to meet 100 per cent. of expenses, granting sufficient income to meet them. This 20 per cent. handicap drives all capital that might be induced to invest here in musical enterprise out of the city, and makes it impossible for a musical manager to give his time or money or experience to the exploitation of local musical affairs.

Here are the "Salome" performances in prospect. The highest possible receipts, if each one of the six performances is to a filled house, will reach 180,000 francs, and of this sum at once 36,000 francs must be deducted for the two funds and must be paid before one account can be paid. That leaves the same expense to meet a maximum of 144,000 francs, and that maximum cannot meet the expenses, 30,000 francs alone going to Richard II, besides his percentage in the ten per cent. that goes to the Authors' Society, thus bringing the possible, the maximum, to 114,000 francs, from which must be deducted 30,000 francs for the theater, leaving 84,000 francs, if every seat is paid for, for the six performances, which, of course, will not be the case. Never mind all the expenses, but remember only the fact that 20 per cent. is at once taken away—taken out of the gross receipts—and one can readily cipher the whole finances of any undertaking as a fruitless pursuit. Suppose Hammerstein, with receipts of \$500,000 last season, had been compelled to give, hand over, to a non-productive source \$180,000 of this money, could he have attempted a season?

And that is the real, genuine and absolutely correct reason why public musical enterprises cannot succeed in Paris, and why no man with any expectation of making a career will enter upon musical management here, and why the 1,000 annual concerts here are given to deadhead houses consisting of invited guests, and why money is never taken in at concerts here except in very rare instances—not once in five years!

There is no possibility to secure the assistance of capital when, with the statement of these facts facing him, one goes before a group of bankers or financiers to secure financial backing for a musical scheme. Therefore the artists receive no money in Paris out of Paris sources; Paris does not pay because there is every possible impediment created to prevent it.

NO MANAGEMENT POSSIBLE.

As musical management is in such condition due to the tremendous, life sapping tax imposed on public performances, there can be no investment of any kind that might expedite a concert system. There is no advertising, no preliminary announcements appear, there is no one prepared to spend money to publish an artist's advent or his date or the hall he is to appear in; there is no diagram to be found of the hall because there are no seats for sale; there is no box office; there is no hall open to go to during

the day to purchase a ticket. No one can go to the expenses connected with all this detail, and hence there is none.

Important artists come and go, and one never knows that they played or sang, and would never hear of it unless one is in the musical circles or belongs to some of the groups that are formed through the American or foreign studios or by teachers of influence. The one center in Paris where any information on these 1,000 annual concerts can be secured is THE MUSICAL COURIER office, because it receives many of the usual invitation tickets, if not from the poor agent who has charge, then from some of the concert participants. Altogether the office is bombarded with an average of tickets covering about fifty concerts a week—at least an average of forty—not counting "At Homes"; and for a musical paper to give a review of these concerts only, leaving aside the Conservatory events, the operas, the orchestral concerts and specials, would require a staff of a dozen musical reporters to attend to them for publication. As there is no money received at these concerts, as no one ever proposes to give a concert for money except to sell his or her own tickets to wealthy patrons, for whom the artist sang at "At Homes" free of charge, and as the concerts are not advertised, there is actually no reason to report them; in fact, a paper runs the risk of offending concert givers here by publicity, for concerts are not given for the purpose of becoming public affairs. Otherwise the whole system would be on a different basis. But suppose an enterprising, self-conscious artist who had the sacred fire of originality were to give a concert for pelf in order to enable him to live better and make faster progress, even then he would be very much disgusted to start with, because he would be compelled to pay 20 per cent. to the two taxes imposed, as told above, and his receipts would be taxed on a basis of 100 of expenses to 80 of receipts, which would make a profit very dubious, if possible at all.

He has no hall to concertize in. He needs, in any event, a seating capacity of 600 to 800 at ten francs to start with, and there is no such hall here. There are halls with from 150 to 400 favorable seats which can average ten francs. Say, then, if all were sold, the total would be 4,000 francs—if the aggregate were possible. But the average hall holds only about 250 at an average of ten francs—but that must be a first water artist—and of the 2,500 francs 500 would at once go to the taxes mentioned. The hall, service and commissions would be no less than 1,000 francs, leaving 1,000 francs, but let us say 1,300 francs. Now, then, the artist must come here, must pay his railway fare, his hotels, etc., for a French artist will never run such a risk here. He prefers his usual comparatively inexpensive invitation concert, given once a year, to draw his friends and keep his pupils, and by getting new ones through the concerts to take the vacant places that are made by the graduates. After paying rail both ways, hotels, incidentals, newspaper notices (all, unless signed, paid for), costing at least 500 francs to seem half decent, the concert is a loss. But I am now speaking of a concert in Paris with receipts of 2,500 francs. With a few exceptions, only a very few sensational exceptions, such a thing does not happen at all. Never. A concert with receipts of 2,500 francs? or with 1,000 francs? When? Where?

There will be no change, because the change must come from the musician, and as long as the musician is willing to sing and to play free of charge—well, just that long his profession will have no standing as a profession. That is my reply to the following, from the London Daily Telegraph of Saturday:

Discussing the question whether the musical profession is one that pays, a writer in Musical News comments upon one matter in connection with that calling "which tends to lower both its status and its emoluments," namely, "the ease with which partially educated or incompetent persons can enter it." The writer goes on to point out what is, of course, perfectly true, that "for clergy, lawyers, and doctors there is some test before they can begin their careers; for musicians there is none, except they so choose, and thus it is that a number of persons with imperfect technical equipment join the ranks of the profession, and are not only failures themselves, but are serious hindrances to the success of their more deserving fellows."



Dead Head + Dead Head.

The trouble is that it is "dead head" all around. The dead head can become a musician, but not a dentist, and yet the number of so called vocal teachers who destroy throats, permanently injure larynxes, bring about coughing and lung and chest troubles, is just as large as the number of dentists who could ruin the mouth, gums, etc., if the State permitted quacks to practice. The dead head makes the musician in return for the other dead head made by the musician, and hence there can be no profession of musicians in the true sense, and hence the cultured Frenchman calls the whole outfit "cabotin"—that includes dancers, jugglers, tight rope performers, musicians, etc., etc.—"cabotin." But the musician is the worst of all, because he and she actually seem delighted to sing and play publicly free of charge, just to cut off all chances another musician may have who really expects paying engagements.

Suppose the lawyer were to say: "I have an income because I am engaged as professor of law at this college, and I have private pupils, and get an income from royalties on legal works that are published, and for these reasons I am willing to take cases free of charge, draw up the papers, briefs, et cetera, and do the pleading, and all free of charge." Could he expect a fee? Certainly not. And that is what the musician is doing when he sings and plays free of charge. The lawyer, the doctor, the dentist, the architect—all these professional people would stand aghast if any one were to ask them to appropriate their services free of charge; the musician does it—he sings and plays free of charge and yet he expects professional standing and a monetary result. He will never get it that way. Suppose we show to what straits this matter has brought the musician in England. Here is a very important article from the London Daily Telegraph of April 20:

MUSIC AND CHARITY.

"Oh, Charity, Charity, how many taradiddles are uttered in thy name!" Though this is not precisely what Madame Roland observed, it will serve, since it is at least as true. Music almost more than any other of the Arts is in a chronic condition of helping on the sacred cause of charity. And mighty well she does her work, performs her labor of love. None but a churl would have it otherwise. But—there is a "but," for all things are not what they seem in the matter of music and charity. Much is done unthinkingly by charity promoters, on the basis that the end justifies the means, but those whose lot it is to mingle with all sorts and conditions of musicians know that to many of the latter the "sacred cause of charity" spells something very like ruin. The bitter cry of the practical musician, instrumentalist, vocalist, and, to some extent, composer, has not yet, perhaps, been uttered aloud; but it has been and is being constantly muttered, as all who are cognizant of our musical life and its conditions of competition and the like are only too well aware. It is more than likely that the time is not far off when the discontent now only smouldering will burst into flame, and the artists make their perfectly reasonable demand that a broader interpretation be put upon the word "charity," that they, too, have their share of it. A step in this direction has, as a matter of fact, already been taken, for in the agreements to be signed by all soloists engaged to appear at certain established and important concerts there is a clause which debar the artists from performing elsewhere for a lesser or for no fee. As these particular concerts give a cachet to an artist, he must (and, of course, is only too glad to) fall in with this clause.

The term charity already covers a wide area. There is that form which is for the benefit of the blind, the maimed, and the halt. There is another (though somewhat disguised) that ministers by means of the multifarious Sunday concerts to the wants of—whom? Those for whom they were primarily intended, the busy but poor bee, who on the six working days of the week has not the leisure to attend a concert (or, what is part and parcel of the same idea, visit a museum)?

Not a bit. It is notorious that the more important of these concerts are patronized by those who have "nothing to do to kill time" on a London Sunday afternoon, who yet can perfectly well afford the time (and the money) to extend their patronage to weekday concerts. Do these "art patrons" realize where the charity comes in that on the seventh day the fees for orchestras and artists are not doubled, as justice and reason alike would seem to demand, but are actually halved in most cases?

Up to a few years ago it was only on the rarest occasions (and then usually to foreign musicians) that the management of the provincial musical festivals thought fit to pay the composer of a "commissioned" work any fee at all, or even to defray the traveling expenses to which he was put in going personally to conduct his work. Few composers are in a sufficiently substantial financial position to give a year's work for nothing and to pay for the privilege of conducting it. We know the case of a young Englishman whose life was one long struggle, bravely and enthusiastically borne, to obtain the bare necessities of existence, who, on being invited to a wealthy musical city to direct a gratis performance of one of his works, actually was compelled by his circumstances to sleep the long night through upon a public bench on the cliffs above the sea, waiting wearily for the first morning train to bring him back to town. To this type of musician is any kind of "charity" extended once his academic scholarships are expired and he is adrift on the ocean of life?

By common consent, the encore nuisance is another form of one sided charity. A performer, whose stock in trade is his voice or his skill upon some instrument, is paid a fee for certain work. Having accomplished that which is legitimately asked of him, is it either just or commonsense business to demand more, for which he receives nothing? A great many musicians of the ingenuous or mediocre kind look upon an encore as a compliment to them, with never an idea that in a vast number of cases the applauders are merely "earning" their free tickets.

Do the butcher, the baker, the candlestick maker throw in such bonuses with your purchases? A pity, indeed, that the encore cannot be regarded as coming within the meaning of the Secret Commission Act. Henry J. Wood has been known to adopt a very subtle form of punishment for the too exigent of the audience on the occasion of encores, which upset the balance of a program that has cost much thought in the making. He simply omitted a later number from the printed scheme. But so drastic a measure has this weak point, that the good are punished for the faults of the evil. Only a short time ago a well known Londoner protested loudly that he attended a concert for the express purpose of hearing one particular work. When, however, its place in the program was reached, the piece was omitted, because a too-lenient singer had used the time it was to have occupied in ministering, by means of an encore, to the inconsiderate demands of a handful of the large audience.

It is curious that the generally prevalent, but entirely fallacious, idea is that by giving his services to charity, by performing "free, gratis, and for nothing," the artist is giving that which costs him nothing. For obviously the musicians, who receive no fee whatever for their services on such occasions, are literally "running the show" at their own expense, neither more nor less, since they are charging nothing for their wares, their stock in trade which is their means of livelihood. A beginner, for whom, by the way, the excuse for a free appearance may be made that any appearance is better than none, may be mulcted in the cost of a new gown if she is to appear at a particularly "smart" charity concert. But this is as nothing by comparison with the price paid by the well known artist, a price well nigh incalculable, since he is spoiling his own market, while the visitor who pays a guinea for charity will not pay the half of that to attend the singer's own concerts. It is said that each concert hall in London has, roughly, its own audience. Much the same is as true of charity concert audiences, a large number of whose members hear no other than "charity" music during the year; and a grievous complaint in the profession is that, while the elect are constantly being pressed to lend their services, no form of reciprocity is practiced by the organizers, who neither engage the said artists for their private "parties" nor attend their concerts. There is some

truth in a statement once made, some years ago, to the present writer by an eminent singer, that, paradoxical though it may seem, the less a well known artist appears in public the greater demand there is for his services, and the more, therefore, these artists lend their art for nothing by so much do they discount the public demand for them.

As a general rule—for all are not Patti or Santleys—the "life" of a vocal artist is a short one, shorter than almost any other. Here today, gone tomorrow, is true of an enormous number, and the case of the distinguished singer, who, holding an exalted position here some years ago, toured the colonies, only to find on returning that a dozen had since filled the place once occupied so easily, is by no means singular. On no professional folk is it so incumbent to make hay while the sun shines as upon the singers. Their public life is short, far too short for them to make themselves independent or to lay up a sufficient provision for old age, even if all received the fabulous fees so often attributed by those ignorant of the facts to singers in general. The days of fancy fortunes for vocalists (with very rare exceptions) are gone with the advent of the enormous body of competitors out of all proportion to the prizes that are to be won. Not long ago a well known musician said with some truth and much bitterness that only they made fortunes as musical soloists who opened their career with a violin in one hand and a feeding bottle in the other. These happy children of fortune are, however, carefully guarded; kept, as it were, under lock and key, and are very rarely permitted to appear at pseudo charity concerts.

Whether anything will be brought about to mitigate or, perhaps, abolish the undoubted grievance by the movement now on foot among artists remains to be seen. For the present we must rest content with the knowledge that the attempt is being made. The spirit of benevolence is deep in the human breast, but in none deeper than in the musician's. But no true explanation has ever been vouchsafed as to why every person practically employed at charity concerts should receive his fee, with the single, solitary exception of the principal attraction—the musician.

Some years ago I proposed that this paper should publish a permanent list of the musicians who sing and play free of charge, so that they could be easily reached in case they are wanted. I see no other remedy for the cure of the evil. And every time they do it they are robbing themselves. Then, to make it still worse, there are no critics so severe as those who get into concerts free of charge; they leave the performances and at once tear the free musician to piecemeal—and that is right. That is exactly what dead head performances deserve. Musicians cannot expect professional recognition when they show so little respect for their own attainments as to make that lavish display of a willingness to sing and play for nothing which usually accompanies the agreement to do it. That is only one degree less offensive than the act itself. No wonder the world is full of wandering minstrels who are as poor as church mice. When a level headed artist demands payment for his work he is met by the offers of dozens who are willing to do it for nothing—except the European artist with his eyes upon America; he makes us pay up and God bless him, he is saving the situation. Every American musician who will sing or play free of charge should be ashamed of himself or herself, of country and of profession. It is become a disgrace in England to do it—finally.

Who will lead in America and henceforth insist that the distinguished order of dead heads contains him or her no longer? It is better to become a shoemaker or a hairdresser than to go forth in life proving that you have not sufficient ability to draw money for your accomplishments, as you falsely call them. It is at least honest as compared with the willingness to do for nothing what others are justified in demanding money for. It is a disgrace to cheapen yourself in that manner. Nothing should ever induce a musician to give his services without compensation—nothing. His and her self respect should resent the idea. In fact, it is suicidal to do it.

At the Critics.

Recent articles in the New York Press tend to show how narrow minded and petty some of our New York daily paper critics are. But this is an old story in THE MUSICAL COURIER, which has proved the worthlessness of three or four of those men. Formerly it was quite a host; it has now dwindled down to about two and a half, which makes it harmless nowadays. The Press, however, should be upheld. The campaign is an old one. When Richard Wagner was seriously brought forward this paper had to contend against these very critics, who denounced Richard I as much then as they recently did Richard II. It had not the slightest effect. The art of each was endorsed and the same critics then followed suit, and in each case they even lectured later on the greatness of the Richards.

And this leads me to a slight personal digression.

I have been from the start the responsible editor of this publication. Everything published in these columns was admitted either through the direct consent of myself or indirectly because it was known that I would give consent were I present. Under the law I have always been held responsible and in libel cases I was always individually made co-defendant. Hence I was not only morally but legally responsible always and I am so today.

Every campaign made by this paper—that for Richard I as well as that in favor of giving Richard II his opportunity, the fight against the absurd American Doctor of Music Degree, the campaign against the foreign high salary system, the campaign for the American composer, the campaign in favor of an International Copyright, the campaign for Musical Associations, the campaign for Opera in English, the campaign against the importation of musicians as artists when they were never tested on an art basis, the campaign for local permanent orchestras, the campaign against the system of musical deadheadism, and the campaign against singing and playing free of charge—every one of these, as well as the campaign against frauds and pirates, and against the venality of certain New York musical criticism, was initiated, inaugurated and carried out by me and in some instances with the severe and obstreperous opposition of my own assistants, at the time being. I could only begin my fight against the ring of corrupt critics in this town after dispensing with the services of the men who for years had prevented me from opening the batteries of this paper upon that foul nest.

For a number of years Mr. Leonard Lieblich has been at my right hand, and he is the only associate editor I have had on THE MUSICAL COURIER in twenty-seven years who has always boldly stood for the truth and has not only had the personal courage to support me in the office, but also out in the open, in my efforts to put musical life on a proper, fair, unmolested and honest basis, free from the embarrassing and harassing demands of elements and conditions that at times were powerful enough to affect it seriously and damagingly. I have had people in this work, men accepting salaries, large salaries, who assented to a program and then, when it was promulgated, would walk into the musical centers and apologize for being compelled to submit to the tyranny of newspaper work that insisted upon the writing of articles against the writers' convictions, and these very articles which they claimed, on the outside, were written by them under protest, are now quoted in *their* favor as the expressions of *their* opinions, when the articles were not only frequently written by me, but always ordered by me. In reading the New York Press recently I am again reminded of this.

What kind of a journalistic proposition this paper would have become under the regime of such jelly fish! Naturally persons of such a stamp could not conduct a paper, did not conduct it, and, as we all now know, do not conduct it. In fact, this paper has demonstrated that they never could have been an essential part of it, for they have not been associated with it for years past—the years of its greatest expansion. But to see them quoted and mentioned now as expressing opinions they were ordered to write and which they privately and hypocritically renounced when called to explain, although they apparently willingly subscribed to the policy at the time, constitutes literary curiosity.

Twenty-five Dollars a Week.

During the past twenty-seven years many men have written for this paper. Three or four of the present New York daily paper critics were at periods engaged to write on salary or on space rate; and they always received and took their pay, too. One of the "great" New York daily critics had a renown as a specialist in Italian opera and he denounced THE MUSICAL COURIER in his day in the usual manner. I concluded that the best way to test the honesty of his convictions was to hire him for a season of Italian opera—it was about fifteen to twenty years ago—but I was afraid to ask him his salary price, although I never doubted that he would come my way. However, I met him in London that summer and with due courage finally asked: "How much will you demand for the fifteen to twenty weeks to cover the opera season for THE MUSICAL COURIER?" In a nervous manner he blurted out: "Well, you will have to pay me \$25 a week." I thought the Trafalgar column had fallen on my neck—so to speak. I was prepared to pay him \$125—for I concluded that a fellow with the big mouth he was having then in New York musical matters would not write for less than that. Not only did he do the work for \$25 a week, but he swallowed THE MUSICAL COURIER ethics, system, principles and methods in one big gulp with the first check. And then on Wednesdays at noon, when he came to the cashier's office for his check he would not leave the building until he had seen me to receive instructions on how he would treat the singers and the opera for the following week. When he came to see me for the next season's work I told him that his style of criticism was not adapted for that period of the world's history; it might have pleased the men who came over in the Pinta, Nina and Santa Maria, but it would not "go" throughout the West and our country generally, where this paper has its great stronghold, because there are millions of genuine Americans there. He left. That was right. He is gone. That is good.

That German Band.

But he was only one of a lot of superannuated "conservatives," as the New York Press calls them. I had one on this paper who had the German opera assignment. I was as busy as a B. in those days conducting a trade or industrial MUSICAL COURIER division that was doing hundreds of thousands of dollars' worth of business annually, and it was a matter of necessity to divide up the assignments. When I went to the opera I wrote my own views and generally made enemies by telling the truth, but then I had the trade department to fall back on any way, and that made this paper the one independent musical paper on earth. What did our German "critic" do with his assignment? He had a German friend who knew a great deal about singing, and he took the friend to the German opera

and the friend would write the criticisms in German and then our German critic would translate them into his German English and they then appeared in this paper as original criticisms. If you desire a half holiday, read them now. When I discovered this I had the tickets for the German performances assigned to an Italian who wrote criticisms of German opera in Italian, and had an Englishman, who is now in our office, translate them. Thus I had to polyglot the scheme as best I could. Those were days when the publication of a musical weekly was fraught with the essence of international Esperanto to a finish.

I have recently read somewhere that this German critic was the Moses who led this paper out of the wilderness and that he knew everything before it happened. Probably that is just one reason why he is not now "running" the paper. I was, however, responsible for everything he wrote, for he wrote nothing without direct or inferred orders from me, and I had the power, as I have it today, to cancel anything written for this paper and to substitute what I please for it. That has been the case from the start—twenty-seven and more years ago.

Mr. Lieblich now being au fait in the whole MUSICAL COURIER mechanism, can, if he gets the time, or if he cares at all to enter upon it, give the result of some of his experiences in diving into the past history of the paper. No one was more amazed than he when he found what the real facts were as they met his gaze after he, being part of the musical world outside, had been led, like many others—thousands—to believe that certain persons were really parts of this machinery when, as a matter of truth, they had less to do with the making of the paper than the one man at the head of our subscription department, the immortal John Berlioz Rice, Jr. Let the Press investigate before it quotes soi-disant MUSICAL COURIER editors who never once had the courage of their convictions and who wrote exactly as I ordered it to be done. Hence I am responsible and must accept the result. I cannot shift it, as others have done, and I never intended to. There is no reason for it now, any way.

BLUMENBERG.

For the music hungry traveler in Europe this summer, there will be plenty of tuneful pabulum in all the accessible centers. Aside from London's "season," which includes a flood of concerts and some grand opera, there will be summer symphony concerts at nearly all the English and Continental resorts, and many of the French, Belgian, German and Austrian opera houses keep their doors open all the year round. Festivals also are plentiful, and began this week with the Beethoven celebration at Bonn, May 5 to 9, and the Mannheim Festival, May 5 to 12. The big Bach Festival at Eisenach is scheduled for May 26, 27 and 28. Strassbourg announces a series of festa! performances from June 1 to 3. The great gathering of the German Allgemeiner Musik-Verein will take place this year at Dresden, beginning June 28. From August 1 to September 14 there will be the annual Mozart-Wagner festival in Munich. The English festivals are to start September 3 with Gloucester, one week, and then follow Cardiff, September 23, one week, and Leeds, the second week in October.

MUSICAL anniversaries for the third week in May: May 16, Gaetano Nava, born in Milan, in 1802; Edward Hille, born in Wahlhausen, in 1822; 17. Johann Nepomukb Kafka, born in Neustadt, in 1819; Guido d'Arezzo, died in 1050; Adolf Bernhard Marx, died in Berlin, in 1866; Louis Bras-

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sin, died in St. Petersburg, in 1884; 18, Karl Goldmark, born in Keszthely, Hungary, in 1832; Giovanni Sgambati, born in Rome, in 1843; Henri Lemoine, died in Paris, in 1854; 19, Charles Hart, born in England, in 1797; Karl Muller-Hartung, born in Stadtsulza, in 1834; Clara Schumann, died at Frankfort-on-the-Main, in 1896; 20, Jean Henri Ravina, born in Bordeaux, in 1818; 21, Joseph Parry, born in Merthyr-Tydfil, in 1841; Rimsky Korsakow, born in Tikhvin, Russia, in 1844; Franz von Suppe, died in Vienna, in 1895; Gustav Graben-Hoffmann, died in 1900; 22, Richard Wagner, born in Leipsic, in 1813; Ernst Alexander Feska, born in Karlsruhe, in 1820; Emile Sauret, born in Dun-le-Roi, France, in 1852; Franz von Holstein, died in Leipsic, in 1878; Karl Mikuli, died in Lemberg, in 1897.

EIGHT wealthy men in New York have agreed to provide a guarantee fund for the Kneisel Quartet next season, enabling that organization to give up its extensive tours and confine its activities chiefly to this city and neighboring places. No point further West than Chicago is to be visited by the Kneisel Quartet next winter. What with fashion's subsidizing of our opera, guarantors insuring the losses of symphony orchestras and quartets, and pianists accepting the bounty of piano houses, music seems to be back at the stage where it was during the "patron" days of Haydn, Mozart, Beethoven, Schubert, etc., etc. Is music really a parasite art unable to become self-supporting? The signs point that way in no uncertain manner.

WITH the month of April the musical season of New York City comes to an end. The "400" and their imitators and rivals are rushing to Europe, like the high priced opera singers who were imported for their amusement, and the opera houses close their doors. Nor does the concert season last longer, for we have heard the last of the orchestras and virtuosi that appeal to the artistic rather than the fashionable world. The voice of the gramophone will alone remain. As the opera season began this year with the month of December, it lasted about five months. In Europe, on the other hand, opera is given all the year round, yet here, in one of the largest and wealthiest cities of the world, we cannot keep it running half the time. We may defend ourselves by saying that in most foreign countries the theaters and opera houses enjoy Government subventions, while we have no such system for encouraging or developing art. Fortunately for us that it is so—we must work out our own musical salvation. New York is one of the world's greatest cities, and perhaps the richest, and our rich men are never niggardly with their money when appealed to; yet as things stand at the present we fail to do what dozens of like towns in Germany successfully execute. We cannot keep our theaters open all the year. Perhaps in the pursuit of the almighty dollar we forget that music ought to be here, as it is elsewhere, an important part of a liberal education, and not a mere pastime for the rich and frivolous. Cologne and Frankfurt, Prague and Budapest, are small towns by comparison with New York, yet no praise is too great for their musical performances; and small German and Austrian cities of the size of Cohoes or Metuchen or Kalamazoo or Paducah in our own country have permanent opera companies and municipal orchestras which give classical concerts. Karlsruhe, a city with less than 100,000 inhabitants, produced recently a new three act opera, "The Monk of Sandimir," by Alfred Lorenz. New York, 5,000,000 inhabitants, never has produced an opera which had its first absolutely first performance in this city!

Antonin Blaha, the Bohemian violinist, will be compelled to cancel all of his many New York engagements this spring on account of a severe illness. He will be unable to resume his concert work until early next fall.

The Syracuse Music Festival.

SYRACUSE, N. Y., May 7, 1907.

With an estimated attendance of 9,000 at the five concerts and box office receipts of nearly \$14,000, the seventh annual festival of the Syracuse Musical Festival Association closed the music season in this city in royal fashion. For the past six years the board of directors of the festival has faced large deficits at the close of the concerts, and it has devolved upon a few loyal men to make good the extra money. Last year, when the financial result was unusually discouraging, it was about decided to abandon the music festival project in Syracuse, but the public spirit and confidence of some of the directors influenced the other directors to make one more attempt with a new orchestra and a new line of soloists.

The financial success is attested by the figures above, and the artistic success was complete beyond expectation.

To Frederick Hazard, president of the association, and Clarence E. Wolcott, secretary, is due a large share of the festival's material success, and to Director Tom Ward, and the Syracuse Festival Chorus, and the New York Symphony Orchestra, and an array of soloists of proved ability, is due unstinted praise for the artistic achievement.

The first evening of the festival was devoted to Saint-Saëns' "Samson and Delilah," with Louise Homer, Ellison van Hoose, Francis Rogers and William Harper as soloists. The opportunities for the chorus were few, but revealed a body of singers capable of clean, satisfying ensemble and possessing admirable balance and tone quality. Mr. Rogers and Mr. Harper acquitted themselves creditably in their roles. Mr. van Hoose made an impressive Samson, although quite seriously hampered by a cold.

The Tuesday afternoon concert reintroduced Mrs. Hissem de Moss and Alexander Petschnikoff. Mrs. de Moss, with her pure, sweet voice and simple, unaffected style, strengthened the good impression which her singing at previous festivals left. Her interpretation of the exquisite "With Verdure Clad" and of a group of short lyrics was worth going miles to hear. Mr. Petschnikoff, violinist, revealed a tone of quiet beauty and a technic of remarkable facility in the familiar E minor concerto of Mendelssohn.

The third concert was the great climax to the festival, introducing Mme. Sembrich and William Harper. With the cheapest seat in the house at \$2.50, before 8 o'clock the 2,000 chairs had been filled and standing room was at a premium. In speaking of Sembrich words seem futile. Goldmark's "In the Spring," a polonaise for strings, from Beethoven, selections from "Peer Gynt" and a Tchaikowsky march were the orchestral offerings. The chorus were heard in the Mozart "Ave Verum" and "Sleepers Awake," by Bach. The Mozart choral was well done, but the cantata fell flat.

The Wednesday afternoon concert featured Olga Samaroff and Kelley Cole. It is difficult to put on paper a record of the pleasure which Mme. Samaroff's playing gave her hearers at this concert. She played brilliantly the well known E flat concerto of Liszt. Kelley Cole was heard in the Rose Song from "Carmen." Mrs. Joseph Dunfee, a talented local soprano, sang the Jewel Song from "Faust" delightfully.

An unusual treat was the Wagner program of the last concert, opening with the prelude and prayer from "Lohengrin" and closing with the "Ride of the Valkyries."

Mrs. de Moss, in Elsa's "Song from the Balcony," again showed herself a versatile and thoroughly equipped singer. Ellison van Hoose sang the Prize Song from "Die Meistersinger" as few tenors can sing it. Tom Ward deserves praise for his arduous task in preparing the singers.

Summer Term at the National Conservatory of Music.

An opportunity for the study of music in all branches is again open to students at the National Conservatory of Music, 47 and 49 West Twenty-fifth street, New York City. The faculty, including musicians of international renown, will direct the departments throughout the term. Charles Heinroth, who was recently appointed official organist at Carnegie Hall, Pittsburg, was a pupil of the National Conservatory from 1892 to 1895. On his return from Europe Mr. Heinroth was engaged by the Conservatory as a first teacher of organ. Lillian Blauvelt is another distinguished artist who was at one time a student at this celebrated school. The number of pianists, violinists and teachers educated during the past twenty years at this conservatory is a high endorsement of its power and usefulness as an educational institution. For particulars of the summer school, address the secretary.

Evening of Compositions by Virgil Pupils.

The concert at the Virgil School of Music, located in the Broadway Studio Building, Broadway and Eightieth street, Friday night of last week, was devoted to compositions by pupils of the school. Blanche Jurka, soprano; Mrs. U. S. Schuyler, contralto; George Kern, tenor, and Pasquale Tallarico, pianist, united in the program. The best song settings were: "Drink To Me Only With Thine Eyes," by G. T. Morgan; "Dutch Lullaby," by Ernestine S. Mitler; "A Child's Laughter," by George A. King, and

"Japanese Lullaby," by Ida Leonard. Three piano numbers, by Tallarico, played by the composer, were also voted excellent. These numbers were entitled "Rondeau," "Allemande" (from suite in G minor), and "Fairies and Gnomes." Mrs. Schuyler sang the songs by Morgan and Miss Mitler, and Miss Jurka sang the songs by King and Miss Leonard. Mr. Kern sang two songs by Tallarico, "Sweet and Low" and "Amour," and a sacred song by Mr. King. The program was well received by the delighted audience. Several musicians were enthusiastic about the talent of some of these budding composers.

A Virginia Production.

The advanced pupils in the music department of the Randolph-Macon Institute, Danville, Va., recently gave a most creditable production of "The Egyptian Princess," an operetta in two acts. The libretto was written by Jeanie Quinton Rosse, and the music was composed by Charles Vincent.

The cast was: Queen of Egypt, Hillie Becker; Princess Aida (her daughter), Lois Parker; Princess Tabuba (sister to the Queen), Dorothy Hughes; Nyssa, Phila (companions to Princess Aida), May Haskins, Edith Purdum; Alva (a favorite slave), Bertie Little; Queen Grania (captive queen), Winnifred Talbot; Herub (daughter of wizard), Julia Bagley; Herald, William Guerrant.

There was a capable chorus and orchestra, and in certain parts an organ was utilized. The work is decidedly meritorious. Its fine presentation evoked the warmest praise. This is the second cantata which has recently been sung at the Randolph-Macon Institute.

Grace G. Gardner Pupil at Waldorf.

Myrtle Vinson, a professional pupil of Grace G. Gardner, sang at a brilliant entertainment given by the Daughters of Ohio, in the Waldorf-Astoria recently. Her coloratura work in the French numbers, the legato style in her ballads and fine enunciation won the approval of all. Miss Vinson's personal charms, artistic qualities and bird-like voice, of which she has fine control, all assure her success.

Michigan Music Teachers' Association.

The twentieth annual meeting of the Michigan Music Teachers' Association will be held in Battle Creek, beginning June 5 and ending June 7. There will be five concerts, in which will participate artists of high reputation. There will also be round table talks, the reading of theses, etc. The present officers of the association are: Earl Killeen, Ann Arbor, president; Francis L. York, Detroit, secretary; Elizabeth Bintliff, Olivet, treasurer; George Murphy, Grand Rapids, chairman program committee.

Campanari Engaged for Atlanta.

Campanari, the baritone, who is now making a Western tour, will return to New York by May 20. A few days later he will leave again for Atlanta, where he is engaged to sing at two concerts at the music festival in that city, under the direction of Dr. J. Lewis Browne.

Rudolph Ganz Coming.

One of the distinguished pianists who will tour the United States next year is Rudolph Ganz, who will play the Mason & Hamlin piano. He will arrive in this country early in October and be busy filling recital and concert engagements till the latter part of March.

Daniel Visanska in Yonkers.

Daniel Visanska will appear this (Wednesday) evening in the concert given by the Yonkers Choral Society. This violinist has had a busy season.



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MUSICAL EDUCATION.

To make musical sight reading as fluent as book reading is not only possible, but should be earnestly urged, according to Samuel W. Cole, head of the Solfege Department of the New England Conservatory, and director of the Institute of Normal Methods for Teaching Music. In both spheres Mr. Cole is carrying this matter closer to his ideal each year. He urges that it be more extensively discussed and written about, and that the standard in speed and smoothness be raised in the schools. "There must be no stammering or stuttering, and it is perfectly easy to make it thus perfect," writes Mr. Cole, who is also supervisor of the public schools in Brookline, Mass. In his own work he makes a strong point of individual singing. "Pupils are not strong sight readers who cannot sight read alone," he says. In Auderton's "Wreck of the Hesperus," to be given by a Brookline High School, in June, the bass solo will be sung by a pupil, tenor by a teacher, and soprano by one of the graduates. A cantata on "The Village Blacksmith," by Charles F. Noyes, with bass and soprano solos, choruses for changed voices, for unchanged voices, and with mixed choruses, was given exclusively by children of the William H. Lincoln School there, as one of a series devoted to making artistic the school building. The cover of the program was designed by Mary Meeghan, one of the pupils. A miscellaneous program was included, of sacred works and foreign and home national songs. The People's Choral Union, likewise directed by Mr. Cole, last week gave at Symphony Hall, Boston, Handel's "Samson," with Van Yox, Herbert Witherspoon, Bertha Cushing-Child, and Lucy A. Allen, as soloists. "The Creation" had previously been given by the Union.

Frederic Mariner, head of his New York piano school, is a highly developed educator. Evidences of this are shown by the following: He holds himself responsible for results. "We need never worry about understanding or getting things," say his pupils. "There is nothing to do but to get and understand. He fixes it that way." Any pupil can tell on leaving a lesson just what has been learned in that lesson and the point reviewed. He never is heard to say: "I told you that; you ought to know it." He does not "tell," he teaches it, and so they know it. He prepares each lesson in detail, no matter how many times he may have taught the same thing. "So much that is new and unexpected turns up in every individual mind," he says, "that one must be master of detail, fresh each time." Thus prepared there is not one moment lost or wasted. He divides the technical from the emotional departments, and makes the former skilled handmaid to the latter. Memory may be trained as anything else, he holds. In 700 concerts, including several hundred compositions of all degrees of advancement, there has never been a sheet of music employed. He teaches

how to study by program, so that even in practice there is no wasting of time. He never gives pieces beyond the capability of the pupil. There is no "prodigy-Apassionata" business in his work. He teaches educationally, not hysterically. That warmth, intensity, enthusiasm, emotion, fine full tone, and musical sense, are not incompatible with proper scientific presentation of work in lessons, is proven by the character of the regular pupil "reviews," given each week at the studios. These are but a few suggestive points in connection with Mr. Mariner's teaching.

W. Otto Miessner, of Connersville, Ind., has written a charming cantata to be given by the school children of that town at the end of the term. It includes girls' trio, girls', boys', and full choruses, songs and dances of fairies and elves, has fifteen numbers and two parts. Ida Hephens wrote the words. Mr. Miessner has written a State song, "Indiana," for the schools of the State (both words and music). He recently conducted the "Mikado" in Connersville, and has given ambitious programs in connection with his Conservatory of Music there. He is organist of the First Methodist Church also, where admirable programs are given.

The name of Evelyn A. Fletcher-Copp is well known in connection with pedagogical courses in music for the first presentation of study of the art to children. There are now over 450 teachers of the system in America and England. This teaching of teachers is (wisely) kept in the hands of the author, in order to preserve it intact and to keep the feeling of the pupil-teachers close to her ideals. The work includes ear training, rhythm, technic, memorizing, modulation, transcription, composition, and the actual practice in teaching, essential to such discipline. Certain branches allied to the study of music are also studied. Usually the children are taught in classes of from four to seven, but the work may also be presented individually. Experience with this work has proved, with other of the kind, that 90 per cent. of children properly taught are successfully taught music, instead of 90 per cent. being failures, according to the old moss covered ways of thinking and teaching. The following people recommend the system, which speaks for itself. There is not space to affix the names of satisfied parents and guardians. Dr. Stanley Hall, Ph.D., president of Clark University; McDonald Smith, of London; Dr. William Cummins, the late Dr. Anagua, and other high authorities on pedagogy and kindred topics. Mrs. Fletcher-Copp will hold a summer music school in the mountains of New Hampshire in the country home, "Sunny Hill," of Mrs. Clarke Bartlett, the singer.

The new Normal School, in Englewood, Chicago, has just given its second spring festival of music. Prof. H. W. Fairbank is director of music, with district supervisors, Miss Sollett and Mrs. Heath. Mrs. Young was manager. Twenty-two schools were represented by 1,200 children. Deep interest and gratification were evidenced by the parents and public.

Singers universally complain about the lack of good accompanists. Singers are not willing to make it worth one's while to be a good accompanist, by paying possible prices for such. They do not charge enough for their own work and too often "donate" their services, which is not just.

"Talking during music" invades churches to a regrettable degree. With difficulty may the organ work be properly listened to in any house of worship. This is notable even in the houses of worship of the more highly spiritual cult, in which decent reverence is still more to be expected. In one of these, where the organist is more than usually virile in execution, the contest between talkers and musical composition comes to be a decided "combat." People must think that music is played exclusively to produce a "good time," and that animated conversation is the best token of success.

Frederick A. Wheeler, graduate of the University of Vermont and superintendent of schools, and Mary C. Wheeler, graduate of the New England Conservatory of Music, Boston, open their spacious homestead in the Vermont mountains, near Burlington, for their summer outing and study of ten boys.

Music teachers going abroad for the summer, leaving boys at home; choir leaders having boys needing an outing; boys retarded in school or music study, or boys needing open air, exercise and plenty of good food, have here an unusual opportunity for two months of this summer—July and August.

Home care, home comfort, good food, tent or house sleeping, all sports (with director and guide), swimming, fishing, mountain climbing, riding, driving, will be features. Mr. Wheeler will tutor or prepare for college. Miss Wheeler, who bears a record of successful music teaching will instruct in piano, sight reading and other fundamentals. References, by permission, as follows: Bishop A. C. A. Hall, Burlington, Vt.; Governor Proctor; Professor Nichols, Columbia University, New York. The group is limited to ten boys. Address Mary C. Wheeler, 430 West 118th street, New York.

Schenck Orchestra.

A new orchestra has been incorporated by Elliott Schenck, under the name "The New York Festival Orchestra." The purpose of this orchestra is, besides giving a series of concerts in New York to supply the out of town musical clubs and festival organizations with a well trained orchestra.

The orchestra, which is composed of the best men in New York began rehearsals early in the month and made their debut under Mr. Schenck on the 7th at a concert of the Jersey City Schubert Glee Club. That the opening concert of this new organization was most propitious will be seen by the following clippings:

Last night the club presented for the first time the New York Festival Orchestra. Few pay much attention to a lot of gentlemen handling fiddles, when they are merely accompanying, but these gentlemen made the audience think things and do things, after they had played the familiar polonaise of Beethoven. It had to be repeated, and although the "encore" is all wrong, it was right this time.

Supplementing this exceptionally finely trained band of musicians was a smaller orchestra of mandolins and guitars, which gave a pleasing and natural effect in those passages suggestive of Neapolitan life.—Jersey City Journal.

Their work stamped them as musicians of a high order. There was a supplementary orchestra of mandolins and guitars for the song cycle ("O Dolce Napoli"), and it lent a vague, shadowy atmosphere to the singing which was truly delightful.—Hoboken Observer.

S. C. Bennett's Musicales.

On Tuesday evening, at the home of Mr. and Mrs. Thomas L. Bennett, Ninety-first street and Riverside drive, a charming entertainment was given by S. C. Bennett's artist-pupils, Mrs. Walter Hubbard and Vernon Stiles. Mr. Bennett was kindly assisted on this occasion by Eva Mylott, contralto, and Julia Waixel, accompanist. Piano selections were also given by Josephine Hauser, and recitations by Mabel Burt. Mrs. Hubbard's vocal numbers included "Morgen," "Die Nacht," "Ständchen," by Richard Strauss, the recitative and aria from "La Traviata," besides several songs by D'Hardelot, Chaminade and Brahms.

Mr. Stiles sang the following arias: "La donna e mobile," from "Rigoletto"; "Veste la giubba," from "I Pagliacci"; "M'appari tull'amor," from "Martha," and songs by Chadwick and Mrs. Beach.

Miss Mylott, who assisted Mr. Bennett, is a young contralto, recently from London, where she has sung with success in concert and oratorio. Her selections were songs of Brahms, Chaminade and Lalo.

A large and fashionable audience completely filled the spacious parlors, and the entire program was given with most careful attention to artistic effect.

Isabel Hauser to Sail June 4.

Isabel Hauser, the pianist, will sail for Europe June 4 on the steamer Caronia, of the Cunard Line. Miss Hauser has several engagements to play in London, and she will visit Scotland and Paris before returning to New York in the late summer.

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GREATER NEW YORK.

NEW YORK, May 13, 1907.

Marion des Marets, pupil of Elizabeth Patterson, sang a program of much variety, ranging from the classical Veracini to Horatio Parker, at a studio musicale May 6. She has a voice of considerable present accomplishment and great future promise, high, true and sympathetic. A handsome personal appearance adds much to the effect. Miss Patterson also sang a number of arias and songs from oratorio and opera, as well as English, German and French songs, again showing understanding of tradition and fine-schooling. Gertrude Ault played very good accompaniments, and the rooms were well filled.

J. Christopher Marks and Mrs. Marks gave a recital in honor of Rev. Thomas B. Gregory at the residence-studio May 9, which had very enjoyable features. The quartet from "Rigoletto" was brilliantly sung by Mrs. Brinkerhoff (pupil of Mr. Marks), Josephine Miller-Reed, Harry L. Reed and Gustave Holm. Ethel Lowe, the promising young girl-pupil of Mr. Marks, sang a waltz song by Arditi, reaching a high C easily. Ruth Irwin, Hazel Smith and Lydia Wakefield, all students of the Marks school, sang solos with credit to their teacher, and the instrumental participants were C. B. Marsh, violinist; Harold H. Bemiss, cellist, and J. Christopher Marks, who played all the accompaniments. Three compositions by Marks were on the program, all of fluent and unaffected melody. The usual large attendance has to be chronicled again, so for next season Mrs. Marks is thinking of securing larger quarters.

Anna V. Gons, Louis R. Gons, Hilda Locks, Samuel Jacobs, Lorraine Manville, Lynn Manville, Elsa S. Etz, Hattie Engel, Ida S. Knighton, Ralph G. Copeland, Alice Montgomery and Earl R. Cross all took part in a students' musicale in the Powers studios May 8, playing solos, duets and a piano trio. It is no disparagement to the others to say that Hattie Engel showed special pianistic aptitude, playing a "Trovatore" fantasia by Dorn brilliantly, and later a Bach gavotte and Chopin waltz with nice touch and taste. Samuel Jacobs has talent, but should practice carefully. Hilda Locks played with dash. Lorraine and Lynn Manville, the children of T. F. Manville, played two little duets very nicely, almost without a slip. Elsa S. Etz has a good, firm touch. Louis R. Gons did well, and with his sister Anna united in the second rhapsody, a brilliant performance. Miss Montgomery and Messrs. Copeland and Cross closed the program with an effective performance of the overture to "Tancréd," arranged as a piano trio. Greta Torpadie sang a little French song, "Colinette," by Alary, and "Sing Me a Song," by Hosmer, and "Where the Bee Sucks," by Dr. Arne, accompanied by Madame Hervor Torpadie. The pianists named above are all pupils of F. W. Riesberg.

At the Ethical Culture School the annual May festival, the singing of the classes, under the direction of P. W. Dykema, was, as usual, superior. "Sweetbriar," an English pastoral, was given by the fifth grade, all girls and boys under twelve years of age. Most of the songs were composed for the occasion by Mr. Dykema, all of them appropriate in character, and there was a school orchestra of a dozen players. Large attendance characterized the two performances.

Otto P. Schubert, baritone, exponent of the Decsi School, was pronouncedly successful in his singing at Mme. Grey's recital, much applause being his. Minna Schirmer was especially lavish in praise of his voice and style, as well as his own artistic piano accompaniment. Last night he sang at a musical and dramatic affair in the German Club rooms, Stapleton, S. I., a group of three songs by Strauss, "Die Nacht," "Ja, Du weisst es," and "Heimkehr." The accompanist was Lily Riedel.

Abbie C. Totten's concert in the Palm Room, Hotel Endicott, May 7, had as participants, besides herself, soprano, Lilian L. Lamson, reader; F. W. Kretsmar, violinist; the Peerless Mandolin and Guitar Quintet, and Mrs. Kretsmar, accompanist.

A musicale complimentary to Eugene F. Marks, in which his compositions were sung by a vocal quartet and played by piano and violin, was given at the Marks Conservatory of Music, on West 121st street, May 9.

Leopold Stokovski, organist and choirmaster of St. Bartholomew's Church, is unremitting in his endeavor to have nothing but first class music there, sung in superior style. A recent program contained "Thou Art the King of Glory," bass solo and chorus, by Handel; "With All My Sorrow's Heavy Burden," by Kremser; "Glory Be to God," by Mozart; "Hark, the Vesper Hymn," by Bruch, and "Saviour, When Night," by Hiles, followed by a short organ recital, at which Mr. Stokovski played a pastorate by Kullak; toccata, by Widor, and "Ava Maria," by Gounod, for violin, harp and organ.

The Women's Philharmonic Society decided at the last council meeting to tender their first vice president, Luisa Cappiani, a reception, on the occasion of her departure for Europe on June 1, to show their appreciation of her services in behalf of the society. Accordingly May 25, Carnegie Chapter Room, has been chosen, and the following artist-pupils of Mme. Cappiani will take part: Clementine Tetedoux, Mrs. Thomas Noyes, Mrs. John A. Drake, Marguerite Eddy, Henrietta Seely, Anna Schirmer, Frieda Silverman, Albert Quesnel and Magnus Schütz. Olive Mead, the violinist, will play a solo and obligato, and Goldie Gross, ten years of age, cellist, a pupil of Karl Griener, is to play. Invitations will be issued.

Amy Fay, president of the Women's Philharmonic Society, gave a piano conversation for the Musical Club, of Flushing, L. I., April 30, followed by a tea and reception to Miss Fay, on the part of the club, which has a membership of 300. At the close Miss Fay was heartily applauded, and some beautiful flowers were presented her. The concert was given in the attractive club house, decorated with large vases of spring flowers for the occasion.

Frank Moore Jeffery, chairman of the music committee of the M. E. Church, of East Orange, N. J., has composed an anthem, "Lord With Glowing Heart," for soprano or tenor solo, containing also a duet for soprano and alto, quartet or chorus, which is a very effective piece. Chas. A. Baker is the new organist of this church.

Gertrude Ina Robinson, harpist at the Madison Square Presbyterian Church, goes to Paris May 28 to study with Alphonse Hasselmans, remaining until October 1.

John Prindle Scott, tenor, who is becoming known as a singer of taste and refinement, gave a recital at Amherst College, May 7, singing old English songs, songs by Handel, Gounod, Holmes, Chaminade, Cowen, Nevin, MacDowell and others, closing the program with some Irish songs. May 8 he sang in Sumner Salter's organ recital, Thompson Memorial Chapel, Williams College. On both occasions he received warm recognition for his artistic singing.

Edward O'Mahony's annual concert at Assembly Hall, May 23, will have the following artists: Mrs. F. Edge Kavanagh, soprano; Kate Wilson O'Neil, alto; A. Silbernagel, tenor; Edward O'Mahony, bass; Agnes Littlejohn, violinist; Gertrude I. Robinson, harpist; Grace Upington, pianist.

Charles Heinroth, organist of the Church of the Ascension, Fifth avenue and Tenth street, gives a farewell organ recital at the church tonight (Wednesday, May 15), playing works by Dethier, Guilmant, Bach, Hollins, Widor, Goldmark, Faulkes and Chopin. Mr. Heinroth goes to Pittsburgh as organist of Carnegie Institute.

Hemstreet, Singer and Teacher.

Frank Hemstreet's singing of the aria, "Eri tu," by Verdi, at the Amateur Glee Club concert deserves special mention. The aria is most difficult, requiring absolute control of exceptional range, perfect legato, unlimited sustaining power, dramatic force and mezzo voice. It was evident Mr. Hemstreet has worked out the ways and means for command of these vocal necessities, so there was nothing left to be desired. In his teaching he has a way of his own for arriving at these much coveted vocal requirements, understandable to any one who is honestly seeking the truth in tone production.

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Rosseter G. Cole.

"Hiawatha's Wooing." (Melodrama.) Granberry Piano School, New York.
"Absence." (Song.) Anna Griewisch, Chicago, Ill.
"In the Dark, in the Dew." (Song.) Ralph H. Lyman, Grinnell, Ia.
"When Thou Art Nigh." (Song.) Clara A. Heuer, Grinnell, Ia.

Margaret Ruthven Lang.

"Irish Love Song." (Song.) Miss B. L. Bunting, Sioux City, Ia.
"The Person of Skye." (From "Nonsense Rhymes.") Josephine Martin, Boston, Mass.
"The Young Lady of Lucca." (From "Nonsense Rhymes.") Josephine Martin, Boston, Mass.
"The Hills o' Skye." (Song.) Helen Allen Hunt, Boston, Mass.
"Day Is Gone." (Song.) George Hamlin, Sacramento, Cal.
"Day Is Gone." (Song.) Miss Green, Monroe, Wis.
"Meditation," op. 26. (Piano.) Frank Lynes, Waltham, Mass.

Frank Lynes.

"Send Out Thy Light." (Song.) Mrs. Geo. Murphy, Grand Rapids, Mich.
"Hark, the Robin's Early Song." (Song.) Fleda Wynne, Sapulpa, Ind. Ter.
"Hark, the Robin's Early Song." (Song.) Miss N. R. McCabe, Cambridge, Mass.
"June Roses." (Song.) Mrs. Frank Lynes, Waltham, Mass.
"Sweetheart, Sigh No More." (Song.) Mrs. Frank Lynes, Waltham, Mass.
"When Love Is Done." (Song.) Fleda Wynne, Sapulpa, Ind. Ter.
"When Love Is Done." (Song.) Ernest Sharpe, London, England.
"Sweetheart." (Song.) Wm. Francis Hughes, Seattle, Wash.
"Twas My Heart." (Song.) Wm. Francis Hughes, Seattle, Wash.
"The Earth Is the Lord's." (Song.) Jeannette Holmes, Chicago, Ill.
"The Earth Is the Lord's." (Song.) Harry Parmlee, Maplewood, Mass.
"The Earth Is the Lord's." (Song.) Harry Parmlee, New Dorchester, Mass.
"The Earth Is the Lord's." (Song.) Harry Parmlee, Danvers, Mass.
"Paul Revere's Ride." Faellen Pianoforte School, Boston, Mass.
"Paul Revere's Ride." Marion Townsend, Chicago, Ill.
"O Come to Me, Mavourneen." (Song.) Miss N. R. McCabe, Cambridge, Mass.

Edward MacDowell.

"Deserted," op. 9. (Song.) Edwin Clair Jovey, Arkadelphia, Ark.
"Slumber Song," op. 9. (Song.) Edwin Clair Jovey, Arkadelphia, Ark.
"Long Ago, Sweetheart Mine." (Song.) Edwin Clair Jovey, Arkadelphia, Ark.
"A Maid Sings Light." (Song.) Edwin Clair Jovey, Arkadelphia, Ark.
"Deserted," op. 9. ("Ye Banks and Braes.") Wilhelm Heinrich, Boston, Mass.
"Cradle Hymn," op. 33, No. 2. Wilhelm Heinrich, Boston, Mass.
"Idylle," op. 33, No. 3. Wilhelm Heinrich, Boston, Mass.
"Menie." Wilhelm Heinrich, Boston, Mass.
"My Jean." Wilhelm Heinrich, Boston, Mass.
"Long Ago, Sweetheart Mine." Wilhelm Heinrich, Boston, Mass.
"Thy Beaming Eyes." Wilhelm Heinrich, Boston, Mass.
"A Maid Sings Light." Wilhelm Heinrich, Boston, Mass.
"The Swan Bent Low." (Song.) Mrs. John Cornell, Chicago, Ill.
"The Swan Bent Low." (Song.) Edwin Clair Jovey, Arkadelphia, Ark.
"Thy Beaming Eyes." (Song.) Edwin Clair Jovey, Arkadelphia, Ark.
"Dance of the Gnomes," op. 39, No. 6. Ruth Lavers, Boston, Mass.
Etude de Concert, op. 36. Madame Carreño, London, England.
Etude de Concert, op. 36. Madame Carreño, Glasgow, Scotland.
Etude de Concert, op. 36. Madame Carreño, Edinburgh, Scotland.
"Idylle," op. 38. (Piano.) Henry Doughty Jovey, Arkadelphia, Ark.
"Idylle," op. 39. (Piano.) Henry Doughty Jovey, Arkadelphia, Ark.
Prelude and Fugue, op. 13. (Piano.) Henry Doughty Jovey, Arkadelphia, Ark.
"Scotch Poem," op. 39. (Piano.) Frank Lynes, Waltham, Mass.
"Shadow Dance," op. 36. (Piano.) Frank Lynes, Waltham, Mass.
"To a Water Lily," from "Woodland Sketches," op. 51. Frank Lynes, Waltham, Mass.
"To a Wild Rose," from "Woodland Sketches." Elberta C. Gerrard, Cincinnati, Ohio.
"From an Indian Lodge," from "Woodland Sketches." Elberta C. Gerrard, Cincinnati, Ohio.
"To a Water Lily," from "Woodland Sketches." Minnie Little Longley, Boston, Mass.
"Song to the Sea," from "Sea Pieces." Minnie Little Longley, Boston, Mass.
"Hungarian Shadow Dance." Minnie Little Longley, Boston, Mass.

Edna Rosalind Park.

"Sprays of Heather." (Songs)—
"There Was a Bonnie Lass." Geo. Murphy, Grand Rapids, Mich.
"It Is Na Jean." Geo. Murphy, Grand Rapids, Mich.
"The Banks of the Devon." Geo. Murphy, Grand Rapids, Mich.
"My Dearie, O." Geo. Murphy, Grand Rapids, Mich.
"How Long Is the Night." Geo. Murphy, Grand Rapids, Mich.
"Nightingale and the Rose." (Song.) Mrs. Geo. Murphy, Grand Rapids, Mich.
"The Cloistered Rose." (Song.) Geo. Murphy, Grand Rapids, Mich.
"Memory." (Song.) Mrs. Love, Brooklyn, N. Y.

Sebastian B. Schlesinger.

Impromptu Caprice. (Piano.) Harold Bauer, Florence, Italy.
Gerrit Smith.
"Summer's Madrigal." (Song.) Judith Lassalle, Paris, France.
"The Candy Lion." (Song.) Margaretha Schofield, Orleans, Mass.
"The Candy Lion." (Song.) Grace Dudley Fenton, Chicago, Ill.
"Billy and His Drum." (Song.) Mrs. J. P. Methudy, St. Louis, Mo.
"Cobweb." (Women's voices.) Handel Hall, Chicago, Ill.
"Cobweb." (Women's voices.) Englewood Woman's Club, N. Y.



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PHILADELPHIA.

PHILADELPHIA, Pa., May 11, 1907.

The Chaminade Club's final concert of the season took place on Wednesday evening in Griffith Hall, when a program representing Philadelphia composers was rendered. Emma F. Rihl and Susanna Dercum sang some attractive songs and Agnes Clune Quinlan, Marie Fischer and Hendrik Ezerman played a trio for piano, violin and cello, written in Constantin von Sternberg's vigorous style. The second half of the program consisted of Longfellow's "Hiawatha," with incidental music by Frank G. Cauffman, given effectively by Emily Krider Norris, reader, and Helen Pulaski, pianist.

Mrs. Edmon Morris gave an informal tea to a few friends in her delightful studio on Wednesday afternoon to present her pupil, Mrs. Blair Fergusson. Mrs. Fergusson possesses a soprano voice of sweet quality and her interpretations showed the result of careful training in voice placing and unusually good French pronunciation. At the same time Miss Boral, who is studying with Martha Noyes, gave a number of clever monologues, which were thoroughly enjoyed by those assembled.

A pupils' recital was given by the Combs Broad Street Conservatory of Music, 1329-31 South Broad street, of Philadelphia, of which Gilbert R. Combs is director, on Saturday afternoon, May 11, in the Chapel of South Broad Street Baptist Church, opposite the conservatory.

On Monday evening the pupils of the Philadelphia Musical Academy will give a concert in the school hall, when a representative program will be presented.

Marie Estlin, pianist, and Mrs. Turner Kurtz, mezzo-soprano, gave a recital at the Bellevue-Stratford, on April 26, at which they were assisted by Edward Shippen van Leer, tenor, and William S. Thunder at the piano.

Mr. van Leer sang at the concert of the fiftieth anniversary of the Ladies' Chorus, Harmonie Society, on April 29, and in the "Holy City" on May 4.

The pupils of the Leefson-Hille Conservatory of Music will give their closing concert of the season at Musical Fund Hall on Saturday evening, May 18. The program follows:

Overture, "Koenig Stephan" (Beethoven), Pupils' Orchestra; concertstück, piano and orchestra (Schumann), Elisabeth Husted; abandon and serenade, for two violins (Godard), Messrs. D'Amelio, D. Cunningham; piano solo, "Valse Chromatique" (Godard), Berda Marks; vocal, "Oh, Love" (Liszt), Edna Barber; ballet music from "Rosamunde" (Schubert), allegro moderato, andantino, Pupils' Orchestra; piano solo, rondo capriccioso (Mendelssohn), Mary Eyre McElree; introduction and rondo capriccioso (Saint-Saëns), violin and orchestra, Richard Lucht; introduction et allegro, piano and orchestra (Godard), Charlotte Sessler; vocal, "Hungarian Dances" (Brahms), Misses Barber, Claus, Fronefeld, Kaufeld, Nicolls, McKenney, Watson and Mrs. H. A. La Rose; presentation of teacher's certificates, address by John F. Himmelsbach; "Bajaderen Tanz," No. 11, from "Feramors" (Rubinstein), Pupils' Orchestra.

Frederick E. Hahn, director of the Hahn Violin School, 1524 Chestnut street, will present his pupils at Griffith Hall on the evening of May 16, in their fifth annual concert. In

compiling his program Mr. Hahn has endeavored to show what can be accomplished in his school in the art of violin playing. As nearly as possible the gradual progress made by students is represented. The first pupil to play is but six years of age and has had only a few lessons, while the most advanced are well known in Philadelphia musical circles, and have been pursuing their studies for some years.

This will be the last public appearance of Marie Hoskins prior to her departure for Europe, in September, where she will probably study with Professor Sevcik.

LILIAN B. FITZ-MAURICE.

Concert by Huss Pupils in Aid of the MacDowell Fund.

The following was the unusual and interesting program which several advanced pupils of Henry Holden Huss, accompanied by an orchestra of twenty-two men (mostly from the Philharmonic Society), and assisted by Eva May Campbell, gave last Thursday evening, May 9, at Mendelssohn Hall in aid of the MacDowell Fund:

Concerto, C major, op. 15, first movement (Beethoven), Julia Andrews and orchestra; gavotte, B minor (Bach-Saint-Saëns), Elizabeth Pearson; concerto, A major, "Coronation," first movement (Mozart), Elizabeth Carpenter and orchestra; songs, "Who is Sylvia?" "Hark! Hark! the Lark!" (Schubert), Eva May Campbell; concerto, G minor, op. 25, first movement, (Mendelssohn), Louise Morgan Strong and orchestra; gavotte, G minor (Godard), Helen Rapallo Sloan; concerto, G minor, op. 22, first movement (Saint-Saëns), Mrs. D. L. Pierson and orchestra; concerto, A minor, op. 16, first movement (Grieg), Nelle Elizabeth Orr and orchestra; songs, "Thy Beaming Eyes," "A Maid Sings Light" (MacDowell), Eva May Campbell; concerto, D minor, op. 40, first movement (Mendelssohn), Minnie Ihlefeld and orchestra; polonaise, C sharp minor, op. 26 (Chopin), Esther Whitney; concerto, F sharp minor, op. 72, first movement (Reinecke), Edwin Stodola and orchestra.

The first movement of the C major concerto of Beethoven was played by Mrs. Andrews with clearness of technic and a musical touch. Miss Pierson interpreted the Bach gavotte very musicianly and with nice dignity. Miss Carpenter played the Mozart concerto in true Mozartian style.

Mr. Huss need not have asked the indulgence of the audience for Miss Strong. The young lady played the G minor concerto of Mendelssohn with an enthusiasm, a verve and freshness of feeling.

The dainty gavotte of Godard received very careful treatment at the hands of Miss Sloan.

One of Mr. Huss' most accomplished and talented pupils, Miss Weston, was unfortunately prevented by sudden indisposition from playing. Her master gave public recognition of the beautiful and musical manner in which she had prepared the Beethoven G major concerto. Two other pupils, Mrs. Earl D. Babst and Carla Errain Surbrug, were also prevented by illness from appearing.

A very interesting young pianist, Mrs. D. L. Pierson, who has already won laurels at past concerts of Mr. Huss, roused the audience to great enthusiasm by her brilliant and forceful rendering of the difficult Saint-Saëns G minor concerto.

One of the hits of the evening was Miss Orr's playing of the ever popular Grieg concerto. The charming pianist, who has gained remarkably since her appearance last year, received an ovation.

One of the younger players, Miss Ihlefeld, did really splendid work with the D minor concerto of Mendelssohn.

The C sharp minor polonaise of Chopin was well played by Miss Whitney, who interpreted it with color and fine discrimination of touch and pedaling.

Edwin Stodola, a young man of decided talent who has a powerful touch, did fine work with the rarely heard Reinecke concerto in F sharp minor.

Miss Campbell, who is one of Mrs. Huss' best pupils, sang the Schubert and MacDowell songs capably. She has a lovely lyric soprano, which has evidently received very careful training at the hands of her accomplished teacher.

Altogether Mr. Huss is to be most sincerely congratulated on the remarkable showing his pupils made. As several of the musicians in the orchestra and audience remarked, it was most certainly not a "pupils' concert," but an unusual and difficult program interpreted by a company of young artists.

Amy Robie's Recital.

A recital of early and modern composers of the sonata form, for piano and violin, was given by Amy Robie, violinist, and Charlotte Deming, pianist, assisted by Cora E. Guild, soprano, April 26, in the studio of Miss Robie, 184 West Eighty-second street, New York, to a large audience, including a number of musicians. The program was interesting and the performers received much applause for their excellent work. Miss Robie has been much in demand this winter for concerts and musicales in New York and its vicinity. She continues her classes in New York and White Plains. She will spend her vacation in the Austrian Tyrol, sailing for Italy in July.

Pappenheim Continues Teaching.

Eugenie Pappenheim, the well known prima donna, finds such continued demand for her services as teacher that she has planned to teach until well into the summer, thereby meeting the desires of many professionals coming to the city for a special course.

Fine Singers Engaged for Southern Festival.

Janet Spencer, Daniel Beddoe, Herbert Witherspoon and Viola Waterhouse are the quartet engaged for the mid-summer festival to be given by the Summer School of the South, in Knoxville, Tenn., during the week of July 22.

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CHICAGO.

CHICAGO, Ill., May 11, 1907.

The last concert of the season at Music Hall was given on May 5 by the Chicago String Quartet, with Jeannette Durno-Collins, pianist, as assisting artist. This concert by the Quartet, though the last of a series of concerts, may be said to have been their professional debut, as all former concerts have been semi-public, given on a subscription basis, at Orchestra Foyer. Next year Chicago is promised a new arrangement for the appearances of this popular organization, and it is welcome news to the lovers of this delightful form of concerted music. The hope is high that the financial support will be as generously forthcoming as the enthusiasm and artistic work of this ensemble deserves. Of Jeannette Durno-Collins' playing in the Dvorák quintet the following notices attest:

Chief interest in yesterday's program centered in the Dvorák quintet. It is a familiar composition, and was heard only two weeks ago, with the same string players, but with Fannie Bloomfield-Zeisler at the piano. To say that Mrs. Durno-Collins acquitted herself with the highest credit is therefore to give her no little praise. Her rhythm, on the whole, was firm and strong, the tonal balance was good, and she never overbore the strings even in the climaxes, showing that artistic self-restraint which is the first requisite for chamber music.—Chicago Examiner, May 6, 1907.

The piano quintet by Dvorák, which closed the program, enlisted the services at the piano of Jeannette Durno-Collins. The abilities of this artist are of very admirable excellence, bringing to the performance of the music everything that makes such performances beautiful, and of artistic worth. Perhaps the best proof of Mrs. Collins' musical achievements was to be found less in the fine tone production or clarity of execution than in the artistic consciousness that made the piano part a subordinated unit of the whole and not a vehicle for the display of individual brilliance and power. A large audience listened to the concert with evident enjoyment and appreciation.—Felix Borowski, in Chicago Evening Post, May 6, 1907.

For the close of the concert Jeannette Durno-Collins joined the quartet, and a nicely balanced and effective presentation of the Dvorák piano quintet followed. Mrs. Collins was in her best technical form, and supplied a rendition of the piano part which blended admirably with the work of the strings. The performance was, in its entirety, the best of the afternoon, and merited the hearty applause with which it was received.—Chicago Tribune, May 6, 1907.

In Mrs. Collins the quartet found an admirable collaborator. Her abilities as a soloist are well known, and she proved herself equally gifted as an ensemble player. Fluent technique, good tone, and sound

musicianship marked her share in the quartet.—Chicago Inter Ocean, May 6, 1907.

Two of the best of the younger violinists, Emil Heermann and Hugo Kortschak, have been engaged by the Chicago Musical College and will begin their duties as teachers in that institution at once.

Emil Heermann is the son of the distinguished violinist and teacher, Hugo Heermann, and the greater part of his instruction he received from his father. He also spent considerable time with Sevcik, in Prague, and with Joachim, in Berlin. After several successful appearances in Europe, young Heermann accompanied his father on a concert tour, which included a number of the larger cities in America and all of the principal centers of Australia. He demonstrated his ability as soloist in his recent recital here and also as chamber music player in his appearance with Ernesto Consolo.

Hugo Kortschak is a native of Graz, Austria, and was a pupil of Sevcik. He is reputed to be one of the best exponents of the Sevcik method in Europe. Kortschak was a member of the Philharmonic Orchestra in Berlin and later went to Frankfurt to become an instructor in the violin school of which Hugo Heermann was the head, and also to play in the Heermann String Quartet. When Hugo Heermann came to America to assume the direction of the violin department of the Chicago Musical College, Kortschak was placed in charge of the violin school in Frankfurt. He is now on his way from Europe and is expected in Chicago this week.

Mrs. Emerson H. Brush was the official delegate for the Amateur Musical Club at the fifth biennial meeting of the National Federation of Musical Clubs, held at Memphis, Tenn., May 8 to 11.

The University String Quartet, of the Northwestern University, Evanston, will give a recital on May 19, assisted by Charles Elander, viola, and Arne Oldberg, piano. The program will include Schumann's quartet, op. 42, No. 2; the Brahms quintet, op. 111, and the sixth Brandenburg concerto, by Bach, for four violas, cello, and piano. The

quartet is composed of H. H. Knapp, L. R. Blackman, G. Wathall and Day Williams.

The following notices record the success Elaine de Sellem has met with en tour with the Chicago Symphony Orchestra:

In the afternoon Elaine de Sellem's rich and velvety contralto voice was much enjoyed in an aria from "The Queen of Sheba."—Salt Lake Tribune.

Miss de Sellem was most effective in "He Was Despised," and her singing throughout the festival was eminently satisfying.—Inter-Mountain Republican, Salt Lake City.

Miss de Sellem thoroughly pleased her audience with her beautiful number. She has a deep, rich voice and used it with great effect.—Daily Oklahoman, Oklahoma.

Elaine de Sellem sang an aria from Verdi's "Don Carlos," rendering it with a voice full and under superb control.—The Sherman Daily Democrat, Sherman, Tex.

The fourteenth annual May festival concert of the Cook County Sunday School Association will be given at the Auditorium on May 24, under the direction of H. W. Fairbank. The chorus will be comprised of 1,000 female voices. EVELYN KAESMANN.

Alwin Schroeder's Farewell.

Alwin Schroeder played for the last time at a concert in America in Brooklyn, Wednesday evening, May 8, under the auspices of the Brooklyn Institute of Arts and Sciences. The cellist was assisted by Madame Szumowska, the pianist. The program follows: Sonata for piano and cello (Rubinstein), Mr. Schroeder and Madame Szumowska; romanza (Mozart), nocturne, F sharp minor, ballade, G minor (Chopin), Madame Szumowska; "Waldesruhe," by request (Dvorák), "Sicilienne" (Chansarel), "Tarentelle" (Crossman), Mr. Schroeder; "Theme Varie" (Paderewski), "Campanella" (Liszt), Madame Szumowska; sonata (Locatelli), Mr. Schroeder. The large audience was most responsive toward both artists. The art of both is so well known that nothing new can be said. Mr. Schroeder's departure from the United States is sincerely regretted in Brooklyn, where he made a host of friends and admirers during the years he played with the Kneisel Quartet. The concert took place at Association Hall and ended the season of Institute concerts.

Musical by Pupils of Carrie J. Roff.

The pupils of Carrie J. Roff, of Newark, N. J., gave their annual musicale at Wallace Hall, Friday evening, May 3. Mrs. Andrew E. Voss, a member of the Lyric Club, assisted, singing songs by Chaminade, Woodman and Woodforde-Finden. The young pianists studying with Miss Roff, who participated in the program, were: Jerome Wiss, Margaret Klein, Dorothy Breingan, Marie Breingan, Christine Breingan, Gretchen Wiss, Tessie Maybaum, Frances Warrender, Benice Barnett, Margaret Breingan, Florence Livingston, Grace Courter, Laura E. Hannahs and Laura Stucky.

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Smock-Boice Song and Piano Recital.

Evelyn Chapman, soprano; Nellie Treat, pianist, and Ella Ward Birdsall, accompanist, were associated together in an interesting recital Tuesday evening of last week, in Friends' Church, Brooklyn. This was the program:

Valse, Liszt, "Feux-Follets" (Philipp), Nellie Treat; "The Spring Has Come" (White), "Because She Kissed It," "In My Garden" (Gaynor), Evelyn Chapman; "Deux Arabesques," dance (Debussy), Miss Treat; "Aufenthal" (Schubert), "Frühlingszeit" (Becker), Miss Chapman; impromptu (Sinding), "Cavalier" (Godard), Miss Treat; "Day is Done" (Lang), "Songs My Mother Taught Me" (Dvorák), "Summer" (Chaminade), Miss Chapman; "Erzählung," etude de concert (MacDowell), Miss Treat; "Good Night, Little Girl" (Macy), "Two Little Irish Songs" (Lohr), "Little Boy Blue" (Joyce), "Japanese Lullaby" (Neil), "Two Eyes of Brown" (Hawley), Miss Chapman.

Miss Chapman, who is a pupil of Mrs. Henry Smock Boice, sang so well as to stir the audience to enthusiasm. Miss Treat is a young pianist of great promise. Her playing produced a good impression. Miss Birdsall proved an excellent accompanist. At the close of the recital Miss Chapman was given a reception at the home of Mrs. Boice her teacher.

Lillie Machin Musicales.

Ida Kerr, soprano; Margaret Reid, and Bernard Landino, tenor, artist-pupils of Miss Machin, of Carnegie Hall, sang solos and duets at a musicale given by Miss Machin, at the Waldorf-Astoria Hotel last week. Miss Kerr was the recipient of special attention from the large audience, well deserved, because the result of careful and steady development of a naturally beautiful voice. Miss Reid sang well, receiving strong applause. Mr. Landino, sole product of the Machin school, has become a favorite, adding new laurels to a fast growing reputation. The diction of the singers—English, German, French or Italian—was noticeably pure. These three young artists should win that able teacher, Lillie Machin, increased renown. Mr. Percy played the piano accompaniments. Dezzo Nemés, the violinist, played solos which were much enjoyed. Mme. Nemés at the piano.

May and June Concerts for Miss Fernandez.

Jeanette Fernandez, the soprano, will sing at some May and June concerts in Freeport, L. I.; Jersey City and Montclair, N. J., and will continue her choir work until vacation time. For the present, she has gone to a Brooklyn suburb for the quiet and to prepare new and interesting musical literature.

Burritt Students' Recital.

What William Nelson Burritt modestly called a "students' recital" took place at his studios May 7, with this program:

"Indian Bell Songs," "Lakme," Delibes, Elizabeth Frederick; prologue, "I Pagliacci," Leoncavallo, Mr. Kirkham; recitative and "But Who May Abide?" "The Messiah," Handel, Mr. Castelle;

gavot, D'Aranjo, Miss Frederick; "Die Beiden Grenadiere," Schumann, Mr. Kirkham; song cycle, "In a Persian Garden," Lehmann, Mrs. Shelke, soprano; Helen Waldo, alto; Mr. Frank, tenor, and Mr. Cairnce, bass, Miss Wenk at the piano.

Preceding each number Mr. Burritt gave some enlightening remarks, serving to increase the enjoyment of the program. All the young artists sang with confidence, from memory, with most distinct enunciation. No detail seems too small to escape Mr. Burritt's attention, and the result was an evening of artistic enjoyment. The studio was crowded. As soon as the summer term begins more recitals will follow.

John Young's Engagements.

In the following list of dates booked by John Young, the tenor, it is noticeable that many are re-engagements. This means he gave satisfaction to audiences, conductors and organists.

The past and future dates in May:

May 2, Orange, N. J.; May 5, "Holy City," Church of Ascension, New York City; May 10, Poughkeepsie, N. Y.; May 19, "The Creation," Church of Ascension; May 20, Fitchburg, Mass.; May 22, Geneva, N. Y., May Festival; May 23, Johnstown, N. Y.; May 24, New Brunswick, N. J.; May 26, "The Redemption," Church of Ascension; May 29, Lansing, Mich.

University Orchestra's Twentieth Concert.

The University of California, as is well known, has a fully equipped symphony orchestra, which has given a series of notable concerts this season in the Greek Theater, at Berkeley. The twentieth concert in this series took place May 2, when was presented a program made up of Brahms' second symphony, d'Albert concerto for violoncello, played by Anton Hekking; Wolf's "Italian Serenade" and "A Roman Carnival," by Berlioz.

Samaroff and Sembrich Sail.

Olga Samaroff, the American pianist, who created such an exceptionally favorable impression on her recent extended recital tour in this country, sailed for Europe yesterday (May 14) with her mother, Mrs. Hickenlooper, aboard the Kaiser Wilhelm II. Mme. Samaroff will take a long and well deserved rest this summer. Mme. Sembrich also was a passenger on the Kaiser Wilhelm II.

New York Institute of Music Recital.

John P. Boruff, baritone, and Marian Leland, reader, were the artists who entertained the students and guests of the New York Institute of Music, 560 West End avenue, on the evening of May 7. Mr. Boruff delighted his hearers with songs by D'Hardelot, Strauss, Speaks, Lang, Smith, White and Leoncavallo.

Mrs. Leland, who is a member of the faculty in the New York Institute of Music, read a group of interesting selections with much charm and cleverness.

Jamestown Exposition Music.

JAMESTOWN, Va., May 11, 1907.

Arthur Hartmann did not sail for Europe last Tuesday as he had planned, for almost at the last moment the Jamestown Exposition made him such a liberal proposition for a concert there that he could not well refuse. His appearance will be on May 22. Joseph Maerz, the pianist, has been booked for an Exposition recital on May 20, and S. M. Fabian, pianist, for June 21. In all, a series of nineteen concerts will be given during the life of the Exposition. Among the bands already engaged are Phinneys', Immes' and Liberati's.

The Washington Choral Society of 300 voices, under the direction of its conductor, Sidney Lloyd Wrightson, will give "The Messiah" on June 10. Several of the large choral societies of the South have consented to attend the Exposition and compete for the \$250 choral cup offered by the board of governors, and many of the college glee clubs will try for the \$150 glee club cup offered.

Clarence Eddy dedicated the \$20,000 pipe organ on Monday, May 6, and gave a series of six organ recitals, one each afternoon.

Mr. Wrightson has engaged Florence Hinkle, of Philadelphia; Clara Drew, of Washington, D. C.; George Hamlin, and Whitney Tew as soloists for "The Messiah," on June 10. W. A. B.

Reine Vicarino, Valeri Pupil Abroad.

A successful soprano pupil of Delia Mieucci Valeri—Reine Vicarino—sailed last week on the steamship New Amsterdam for Italy, where she will be heard in a number of the leading operas. Signor Bonci, the great tenor, after having heard her at a recent musicale, became so interested that she will receive his careful guidance and will be coached by him while abroad.

Miss Vicarino has thoroughly mastered a number of operas and will have an opportunity to appear in many of them before Italian audiences.

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A YOUNG American lady, four years pupil of Rappoldi, of Dresden Conservatory, about to return to America, would like position as accompanist for vocal teacher. Best references. Address S. W. BATES, attorney-at-law, Portland, Me.

VIOLINIST, recently from Europe, pupil of Prof. Hollaender, Berlin, and Prof. Sevcik, Prague, thoroughly experienced in teaching and recital work, desires a position in a school of music. Apply, Violin Pedagogue, MUSICAL COURIER office.

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VIENNA, IX LAZARETHGASSE 18, April 30, 1907.

For the second time this season Richard Strauss was brought from Berlin to conduct a Vienna Philharmonic.

Joachim, with Klingler, Halir and Hausmann, gave five chamber music soirées in Bösendorfer Hall during the week. Sixteen of the Beethoven quartets constituted their program—no work of another was performed.

Tuesday evening Handel's oratorio "Herakles" was given a satisfying production in the Music Verein Hall by the Society of Music Friends with the aid of the Concert Verein Orchestra. Mozart and Haydn were the first to conduct Handel's works in Vienna. This ancient Music Friends' Society produced "Samson" in 1814, the year of the society's foundation; "The Messiah" was given in 1815, 1862, 1880, 1894; the various of the large Handel works have received from this society forty-three productions since 1814.

The Vienna Tonkünstler Verein had the following program for its seventh music evening: Female choruses, by Wachsmann and by Richard Stoehr, under the direction of Laffitte; ballads by Carl Loewe, sung by Leopold Demuth, of the Opera, and a "Bauernsymphonie," by Mozart, for string quartet and two horns, under the direction of Spoerr.

Leonid Kreutzer, the Leipzig pianist, gave an interesting recital in Ehrbar Hall.

The Prill Quartet made of their fourth recital, in Ehrbar Hall, a "Vienna Composers' Evening."

Vivien Chartres, the young violinist, made a third appearance before a large audience in Music Verein Hall.

Mrs. Charles Cahier has been engaged at the Royal Opera for a period of six years.

The accompanying photograph is that of Julius Falk, who played the Wieniawski D minor violin concerto at a recent concert of the Vienna Concordia Club. The membership

list of the Concordia Club includes the names of prominent critics, authors, musicians and journalists. It is considered a distinguished honor to be invited to appear as soloist at one of their evenings. Paderewski, Godowsky and other great ones have played for the organization. Mr. Falk, pupil of Sevcik and Ysaye, has a broad, bold style, and a



JULIUS FALK.

tone of rare beauty. He gave a splendid performance of the Wieniawski concerto. The artist is to be heard frequently in Vienna next season.

M. MARVIN GRODZINSKY.

News from Gustav L. Becker's Studio.

Gustav L. Becker will present his pupil, Lucile Arnold, in a recital program at his home, 1 West 104th street, on May 25, assisted by Helen Mitchell, violinist. Mr. Becker has been giving these pupil-recitals for the past three years, interspersing them in the regular courses of Mrs. Becker's lecture-musicales, but this is the first time that he has presented so young a pianist in recital.

On the following Saturday afternoon, June 1, Mr. Becker gives his annual young people's musicale, an event looked forward to by his pupils who teach, because they are permitted to put their representative pupils upon the program. The performance of those whom Mr. Becker calls his "grand pupils" has always been most gratifying.

Tonight (Wednesday), Mr. Becker's pupil, Sadie Sewell, will appear in a recital program in Port Richmond, S. I.

Bach Festival in Montclair.

The third Bach festival at Montclair, N. J., will take place at the First Congregational Church of that town, May 24, 25 and 26. Frank Taft is the musical director. Mr. Taft, in his announcements, calls his festival "A Bach festival service." The Bach Choir of Montclair will have the assistance of the following solo singers: Mary Hissem de Moss, Gertrude Stein Bailey, Anne Wilson Comstock, Louise Homer, Daniel Beddoe, Nicholas Douthy, Dr. Carl E. Dufft, Conrad Kimball, George Olney, Julian Walker, John C. Dempsey, Clifford Cairns. Besides the concert vocalists, these musicians will assist: Mrs. Arnold Dolmetsch, viola da gamba; Arnold Dolmetsch, harpsichord; Mark Andrews, organist; S. Archer Gibson, organist; Dion W. Kennedy, organist, and forty-four players from the New York Philharmonic Society, Henry P. Schmitt, concertmeister. On the first day there will be an organ recital at noon, and the same evening, Friday, May 24, the first part of the "Passion Music According to St. Matthew" will be performed. At the third meeting the program will include: "Concerto Grosso," No. 3, for string orchestra; "Slumber, Beloved" (aria from Christmas oratorio); sonata, No. 2, in D, for viola da gamba and harpsichord; "Strike, O Strike, Long Looked For Hour" (cantata for solo voice, with campanella); suite in B minor for string orchestra and flute. The program for the fourth meeting, Saturday evening, May 25, will be devoted to the second part of the "Passion According to St. Matthew." Sunday afternoon's program will include motets and chorales.

Duet Recital at the American Institute.

Five pupils of McCall Lanham, vocal teacher at the American Institute of Applied Music—Mrs. A. W. Davis, Georgia Anderson, Margaret McCalla, Mrs. Avis Day Lippincott and Mabel Rogers—united with Mr. Lanham in a duet recital on May 11. The compositions were from the works of Henschel, Saint-Saëns, Goring Thomas, Ambrose Thomas and Waltham. Perhaps it is but fair to mention the difficult operatic excerpt sung by Mrs. Lippincott with Mr. Lanham, "Doute de la lumiere," from "Hamlet," which went especially well, showing Mrs. Lippincott's high and flexible soprano voice. There was as usual large attendance, not only of the students of singing, but of musical people, of friends of the students and others. The accompaniments were capably played by Mr. Sherman. Invitations were issued for a recital by pupils of Mr. von Ende's violin class, Tuesday evening, May 14. Ethel Peckham, pianist, assisting in two solo groups.

A Witherspoon Booking for 1908.

Herbert Witherspoon has been engaged for a performance of "Samson and Delilah," to be given in New York City on April 30, 1908. Such is Witherspoon's popularity in the East that they book him a year in advance.

Penny Wise.

The choir of the Verona, N. J., Congregational Church has adopted a novel plan to pay off the balance of indebtedness on the organ. They are asking the members of the church congregation to help them encircle the church property with two rows of pennies. The distance is 1,500 feet, and when the plan is accomplished the necessary \$250 to cancel the remaining debt will have been raised.

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BOSTON.

HOTEL NOTTINGHAM,
BOSTON, Mass., May 11, 1907.

The fact that, late as it is in the season, grand opera was literally "sprung" upon us the past week in the way of a most unexpected announcement in the local papers, and that the little, obsequious Park Theater had been chosen for the opera, a place we have been accustomed to associate with theatrical events only, and likewise with a stage of most limited proportions when opera was to be considered, all caused Boston to flutter with curiosity as to its questionable success. Even the name of Henry Russell's San Carlo Opera Company, with its unimpeachable prestige, did not cause any allaying of this pardonable curiosity. It grew apace, and the box office receipts likewise grew apace, at least after the dreaded first night, for Boston's anxiety proved the fabled "straw," and the result is that the San Carlo Opera Company has scored such a positive success here during the past week the engagement has to be prolonged for four added performances, thus extending to Wednesday evening of the week of May 12. The repertory has been of engrossing interest, and included Puccini's "La Bohème," with Alice Nielsen, Dereyne, Constantino, Fornari, Glacano and Seguro; Donizetti's "Don Pasquale," the "Garden Scene" from Faust, and the two final acts of "Il Trovatore." For the week of the 12th these operas will be added: "La Traviata," second act; "The Barber of Seville," third act, and "Rigoletto," fourth act. Miss Nielsen has re-established herself in the music lover's heart. She has shown her climb in the art of singing, while Mr. Constantino, one of the most interesting tenors to be heard, has shown broad artistry. The singers have become known to Boston's public and the introduction bids fair for a very triumph for Henry Russell when the autumn arrives.

Katharine Goodson, who is coming back to us in the early fall, being booked for the Worcester Festival, writes that she is "very much engaged," as the English say, in preparing her new work for America in her coming tour. Her concert recitals are fast being booked by the management, and a couple more palms added to this woman-artist's wreath is that she has been engaged to play with the Theodore Thomas Orchestra, in October, and with the Hartford (Conn.) Orchestra, in November, while other prominent like organizations are negotiating for the appearance of Madame Goodson with them. The wide circle of personal friends won by this charming woman while in Boston, to which may be added a large contingent of that which we call the public, await her re-arrival with the tang of enthusiasm which is seldom felt for an artist—and, too—a woman.

With fifty-five Boston Symphony men in the orchestra and Mr. Adamowski as the conductor of the "Pop" concerts which take place nightly in Symphony Hall, the atmosphere of "tone" is preserved, although the audience is any and all who desire to listen, eat, drink and smoke at the tables which now adorn the pit of the hall. The programs have perceptibly changed from those in times past.

Effie Palmer, whose singing of quaint French airs created such a stir in Providence in her recent engagement with the Listeners' Club of that city, has been chosen soprano soloist for the last of May before the Moses Brown School for Boys in Providence.

Miss Palmer's experience in Europe should cause her to be heard in singing oftener, but her long list of pupils and her studio work keep her very busy.

Glendoline Wilson Healey, a promising pupil of Miss Palmer, has been singing with success. Another pupil, Elizabeth Crawford, a prominent teacher of Texas, besides several others, will follow Miss Palmer to Chicago, where she goes to conduct a summer class in technic and reper-

tory for ten weeks. Pupils from Indian Territory have been booked.

A Boston daily has this to say of the son of Carl Faelten of the Faelten Pianoforte School, the former having won the Rotch prize:

Otto Faelten, son of the celebrated pianist, was awarded the Rotch scholarship by the Rotch Scholarship Committee of the Boston Society of Architects at the society's rooms, 2 Ashburton place, last evening, after having successfully passed the rigid examination held a short time ago. The second prize of \$75, offered by the Boston Society of Architects, was given to H. G. Simpson.

The scholarship received by Mr. Faelten consists of a two years' course of study abroad.

Howard van Doren Shaw, of Chicago; Thomas Hastings, of New York, and Harold van Buren Magonigle, of New York, acted as judges at the examination.

Mr. Faelten is to hand in to the judges a general outline of the course of study which he expects to pursue while abroad within three months. He will start for Europe by September.

A highly successful recital by pupils of Edith Noyes Porter took place at Steinert Hall on Monday afternoon. There were several new MacDowell pieces, namely, "From



EDITH NOYES PORTER.

a Wandering Iceberg"; melodies, "New England Idylls," played by Roy Green, an assistant of Mrs. Porter, and the concerto No. 1, op. 15, dedicated to Liszt and played for the first time. There were several most talented pupils appearing, and Mrs. Porter again received positive assurance that the results of her work were appreciated in the highest. This gifted woman has been invited by Mr. and Mrs. Emil Paur to become the latter's guest pupil in Europe for the summer season.

Clara Tippet gave a studio musicale in her Pierce Building "quarters" on Thursday afternoon, when a number of invited guests enjoyed the songs and music, Daniel Kuntz, of the Symphony Orchestra, furnishing violin selections, besides obligatos.

Grace Horne, who is bound to be heard from and is booking many successful engagements, sang a number of charming children's songs, creating an enthusiastic "stir" with Victor Harris' "Hills o' Skye," and Weil's "Spring Song," with violin obligato. Miss Horne has personality, perseverance and prudence, surely the three Ps; for the last named she showed in her dainty interpretation, and the care and

forethought employed in the use of her voice; her beautiful diction, clear intonation and purity of vocal sound, all of which bespeak the power behind the throne, i. e., Clara Tippet, who is the greatest teacher in the East of pure diction. She finds, so she exclaimed once to a COURIER representative, "some so called finished voices from both Europe and America slovenly of speech, not knowing what pure speech is." All of this is strongly shown in the singing of her pupils, and proves a rare treat. The occasion was enjoyed by a number of Mrs. Tippet's friends, musical and otherwise, besides pupils.

Gertrude Fogler has been called one of the best exponents of the correct French linguists to be found in America. Her accent is absolutely pure, and her large following of pupils who wish to acquire that which is so seldom attained by the American attest Miss Fogler's proficiency in the tongue. Her recent appearance at Potter Hall in that charming play of Victorien Sardou's, "La Papillonne," which was given under the auspices of the Alliance Française, was a brilliant hit. Her French was perfect, and she has been importuned for monologue, which she gives so frequently in the best Boston drawing rooms.

Lillian Lowell and Mildred Anderson, two Edwards pupils, were heard at a recent one of the popular studio musicales given by Etta Edwards during the past winter, when her studios are filled with guests eager to listen to the treats in the song programs prepared by her pupils.

Miss Lowell's birdlike soprano, yet with a warm, velvety quality, enabled her to sing Joncière's "Pâles Etoiles," from "Dimitri," in a beautiful way. She also acquitted herself with genuine delight to all present in her Bizet's "Vieille Chanson." Mildred Anderson has what may be termed the highest kind of musical sense. Her voice is clear, warm and vibrant, with the mezzo-contralto quality, and which she uses with fine taste, controlling her temperament with an exceptional intelligence. Her diction in "Les Heures," Holmès, was excellent, and the phrasing unusual in a pupil. The program included new and singable songs, and was overlooked by Mme. Edwards, whose judgment in program making has made her known from coast to coast. The accompaniments were excellently played by Frank Warner, who showed exceptional taste. The Edwards studios, situated at 814 West End avenue, New York, will be busy with pupils on through June, and other musicales are on the tapis.

Ivan Morawski enjoyed the distinction of having two of his best pupils make a decided hit in the recent production of "Erminie." Louise Senton, soprano, and Sophia Barnard, mezzo soprano, sang, both showing, it is said, a positive histrionic ability, besides very attractive voices, used with intelligence. Marguerite Morawski, who has also been trained by her father, has been singing with success in some of the Radcliffe productions of the season. Marion Weed, whom Boston has heard in grand opera, is a Morawski "product."

Everette E. Truette announces an organ recital by his pupils, to be given on this Tuesday, May 14, at Berkeley Temple. A dozen of his most advanced pupils play a program which includes J. S. Bach's toccata and fugue, in D minor; Gustav Merkel's "Pastorale," in G, op. 103; Alfred Hollins' "Concert Rondo"; Dubois' "Benediction Nuptiale"; Guilman's fifth sonata, in C minor; Felix Mendelssohn-Bartholdy's "Capriccio," in B minor; Lemmens' "Sonata Pontificale"; Miller's nocturne, in F; Johann Gottlob Topper's sonata, in D minor; Beethoven's concerto for piano, in C minor, and Guilman's "Finale," in E flat.

Charlotte Greene (Mrs. George Greene) announces a program to be held at Hotel Tuilleries, Commonwealth avenue, on the morning of June 1, when a dozen or more of her advanced pupils will sing. Among these is Helen Kellogg, a young St. Louis woman, who has a voice of beautiful light lyric quality and which has been entirely

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trained by Mrs. Greene, who is an exponent of the Lamperti principles. Dr. Ernest Chute, another pupil of merit, will be heard in the group, "Lungi Dal Caro Bene," Sarti; "Dear Love, When in Thine Arms I Lie," Chadwick, and "Mother o' Mine." Miss Kellogg's final group includes the beautiful "Spring Song," from Coleridge-Taylor's "Songs of Hiawatha." The program opens with four of Arthur Foote's flower songs, the accompaniments to be played by the composer.

Mrs. Robert N. Lister was never heard to more superior advantage than on last Monday evening in the oratorios produced in the final series of the Cantabrigia Club, of Cambridge. "Hymn of Praise" and "Gallia" were listened to by a large audience, notwithstanding the rain, and it proved a highly enthusiastic one indeed over the chorus' work, as well. The soprano solo with obligato in "Gallia" showed Mrs. Lister's great range of musical ability. Her voice, pure, melodic and brilliant, is bound to place this artistic woman where she belongs in the sphere of vocal art.

E. Russell Sanborn, recital-organist, has recently returned from a Middle Western tour, where his recitals proved so successful as to result in his re-engagement for another season, and this in almost every city where Mr. Sanborn was heard. His Buffalo, N. Y., engagement was said to be the most largely attended of any given there during the season.

"The Gondoliers," Gilbert and Sullivan's opera, is by some called defunct, but its present life is apparent in its frequent revival, and it proves itself to be one of the longest lived of these men's operas. The week of May 12 it holds forth at the Castle Square. Louise Le Baron's work is attracting the presence of a number of her Boston friends—people she knew when she was studying here with Etta Edwards.

The advanced students of the New England Conservatory assist in a concert on May 10 by the regular orchestra of the conservatory, with G. W. Chadwick, conductor. The concert takes place in Jordan Hall.

Arthur Foote, who heard a little eleven year old girl play, a pupil of Myra Pond Hemenway, pronounced her exceedingly gifted, and added: "A teacher is not fortunate in getting such a pupil once in five years." Mrs. Hemenway gave a recital at her home on last Saturday afternoon with this talented girl, she being heard in the "Impromptu," A flat, Schubert; "Pas des Amphores," Chamade; "To a Wild Rose," MacDowell; "Polish Dance," Scharwenka, and "Cachouca Caprice," Raff. Lucie Tucker-Blake sang a group of songs, and Olive Whitely gave violin selections.

WYLYA BLANCHE HUDSON.

Janpolski Engaged by Temple Emanu-El.

Albert Janpolski, the concert baritone and soloist in the choir of the West End Collegiate Church, has also accepted the position of solo bass in the choir of Temple Emanu-El, on Fifth avenue. Mr. Janpolski will sing at the Friday night and Saturday morning services at the temple.

Navas Summer Term for Piano.

Rafael Navas, whose playing has won him many admirers, announces a summer term at his studio, 834 Carnegie Hall. He teaches the Leschetizky method, and this will be a fine opportunity for those teachers wishing lessons from one who is a superior pianist fresh from Leschetizky.



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The Jamaica Plain Singing Club.

Although a suburban organization, the Jamaica Plain Singing Club, with Benjamin Guckenberger as conductor, at its recent closing concert, did some work which placed it beyond all question as ranking with any like organization and far surpassing many in the East. The leading numbers of the program were: Schumann's "The King's Son," Mrs. H. H. A. Beach's "The Rose of Avontown," Grieg's "Land Sighting," and Saint-Saëns' "The Deluge." The last named proving the piece de resistance of the evening's work. The soloists were: Marie Sundborg-Sundelius, soprano; Margaret Gerry-Guckenberger, contralto; Harold Tripp, tenor, and Charles Delmont, bass. The usual orchestra, which has been most carefully trained from comparative crudity to a truly professional status by Mr. Guckenberger, was augmented for the occasion by members of the Boston Symphony Orchestra. The affair was for charity and proved both a social and musical event of distinctive importance, attracting a large number of musical people from Boston. From one brilliant musician-composer came the following written words of commendation:

My Dear Mr. Guckenberger:

* * * The chorus sang most brilliantly, with fine body of tone, remarkably pure intonation and accuracy of attack. Both men's and women's choruses were well balanced and adequate in numbers to the size of the hall. The orchestra, too, did excellent work and in compositions that tax the abilities of musicians of wide experience. All showed the effect of your splendid training and care in rehearsal. The many exquisite touches that were given to the "Rose of Avontown" were to be fully appreciated. * * *

Benjamin Guckenberger outstripped all his former efforts, and showed his magnetism as a conductor, his absolute musical knowledge and both dramatic and poetic intelligence in the reading of the various parts. There was balance of color, strength, climax and anti-climax, fine artistry. Mr. Guckenberger was extolled on every side for his work. Frederick Mahn played that beautiful solo of the prelude to "The Deluge" in a masterful way. Marie Sundborg Sundelius, who owns a charmingly pure soprano, was sufficiently artistic in all she did.

Mrs. Guckenberger not only has voice, big of compass, but she has artistry. She is capable of pleasing, not only with the usual technicalities of good singing, but persuades and delights with her intelligence and fine musical feeling. Her singing of that great aria, "The Battle," from "Arminius," Bruch, created a general ovation. The entire program placed the singing club upon a new footing; both for its musical triumph and the general dignity it assumes. It has, without doubt, become a part of greater musical Boston, ranking with its best choruses. This is not surprising, as Benjamin Guckenberger was openly commended for his conducting by no less distinguished a personage than the late Theodore Thomas, from whom the former holds two certificates or letters of the highest endorsement.

The Boston Summer Vocal School.

The second season of the Boston Summer Vocal School will again be directed by Frank E. Morse and opens June 24, at Steinert Hall, Boston, and continues until July 17.

The course of study will prove especially valuable, not only for teachers, but also for singers—those who desire to enlarge and freshen their repertory, besides gaining useful hints as to execution. Teachers perhaps more than other professionals need to broaden, to lessen rut bound tendencies which, while teaching, they are apt to inculcate, and thus it is at once a great incentive and at the same time inspiration to gain new ideas, new ways of looking at old subjects and to be able to put them into practice in teaching.

The teacher, to be successful, must be resourceful, must invent new ways to overcome faults when ordinary methods fail. Mr. Morse has been especially successful in helping vocal pupils when other teachers have failed. His long years of experience, his abounding knowledge of the voice and voices, and likewise of the various methods in use, and the record of widely known singers and teachers who have studied with him, all combine to make Mr. Morse a most valuable teacher to be associated with. Normal instruction will be an important part of the work of the school, and Mr. Morse states that the number in this

department must of necessity be limited, for the reason that he wishes to supervise personally the general work of the school as much as possible.

The faculty of this school has been selected with special care and is a most excellent one. The list of the members is as follows:

Frank E. Morse, vocal training for singers and teachers.

Bertha Cameron Brewster, vocal lessons, vocal technic.

Alice Silver Pulsifer, ear training, sight singing and the art of the accompanist.

Languages—Paul E. Kunzer, Ph. D., German; Louis Tesson, B. L., French; Paul Pissillo, Italian; I. F. Romero, A. B., Spanish.

For circular, address Secretary Boston Summer Vocal School, Steinert Hall, Boston.

Mrs. Stacey Williams in Texas.

Mrs. Stacey Williams has been delivering a series of unusually successful lectures on the voice in Austin, Tex., and the newspapers in that city and vicinity are filled with praises regarding the value of her method as revealed in her talks and in the singing of Ethel Grow, a Williams pupil. As the leading Austin daily said: "Mrs. Williams has with her one of her trained pupils, Ethel Grow. She is a triumph of the principles of the teacher. She sweeps an amazing gamut and is mistress of every color and quality of tone, and in the highest and lowest registers she sings with all the grace and ease of a nightingale warbling from the treetop." Mrs. Stacey Williams is connected with the Bush Temple Conservatory of Music, of Chicago.

New York College of Music Lecture-Recital.

Continuing the series of instructive and educational lecture-recitals on "Modern Composers," Carl Fiqué gave his attention to Robert Schumann on May 9. He played in illustration of Schumann's genius the "Symphonic Etudes," "Childhood Scenes," and "Carnival." As usual, there was a large attendance and close interest.

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Music in Seattle.

SEATTLE, Wash., May 4, 1907.

One of the events of the season was the visit of the San Carlo Opera Company, including Lillian Nordica, Alice Nielsen, Constantino and other eminent soloists. The bill of fare offered us, as "La Traviata," "Don Pasquale," "I Pagliacci," "La Boheme," etc., was devoured eagerly by large and enthusiastic audiences.

The annual exhibit of the Arts and Craft Society was made also a musical occasion, by evening programs arranged each night by different teachers and their pupils.

The Columbia College of Music gave a pupils' recital recently. Those participating were Mina Smith, Hazel Rowe, E. O. and L. P. Crim, Grace Reynolds, Sarah Cornthwait, Ruby Maguire, Gertrude Smith, Dean Hamilton, Ruth Keyes, Myrna Jack, Florence Stetson and Mrs. Edwin Ripley.

The Ladies' Musical Club concert was given by Clyde Rogers, Mrs. David W. White, Mrs. A. M. Fitz, H. L. Bettman, Edwin Cahn, E. L. Busch, Frank Howard, Mrs. W. H. Whittlesey, Misses Drew, Bucklin, Mrs. W. H. White and Mrs. H. S. Rice.

The Schubert Club artists' concert of April 11, was given in the Unitarian Church. Assisting the club's chorus was Lottie Meeker Kessler, Clara Georgi Lazarus, Mrs. Chamberlain, Louie Taylor Rogers, Berta Taylor, Mrs. C. K. W. Gilbert, Mrs. Burlingame, Mrs. Brown and Adrienne Langer.

Gerard Tinning, the pianist, gave a recital, assisted by Helen Grace Cadwell, Beatie Ward Tiffany, Florence Halliday and the Lyric Quartet.

The Choral Symphony Society gave a most satisfactory concert at the Grand Opera House. Rossini's "Stabat Mater" was sung with the following soloists: Nina Martin Hatcher, soprano; Mary Louise Clary, contralto; Herbert Williams, tenor; Henry T. Hanlin bass. James Hamilton Howe, director.

J. Edmonde Butler, in his latest organ recital, was assisted by the Meister Glee singers, comprised of G. A. Edmunds, first tenor; A. J. Bate, second tenor; J. E. Butler, first bass, and Bowman Ralston, second bass.

DAVID SHEETZ CRAIG.

Syracuse.

SYRACUSE, N. Y., May 8, 1907.

At their annual meeting held last week, the Morning Musicals of this city voted again to guarantee the expenses of two concerts of the Syracuse Symphony Orchestra, for next year. It is a source of extreme gratification to all who heard Professor Becker's orchestra last year, that means are to be furnished for the continuance of what promises to be a capable organization.

The first concert of the Irish Choral Society, of Syracuse, under the direction of John J. Raleigh, supervisor of music in the public schools, was a success from every point of view. Professor Raleigh has the nucleus of an excellent body of singers.

Notes for the Syracuse column of THE MUSICAL COURIER should be sent to 310 Noxon Street. Telephone 3280.

FREDERICK V. BRUNS.

Kansas City.

KANSAS CITY, May 8, 1907.

It is believed that several musicians were lost in the fire that destroyed the University Building here, that was occupied by numerous artists and musicians. Among the missing is Maud Wittehort, a piano teacher, last seen at the window of her studio on the fifth floor. Miss Wittehort was the heroine of a train incident in Indiana twelve years ago, when she saved a fast passenger train with a number of French and Belgian officials on board. For this act of bravery she was decorated by the French Government. A bridge

caught fire, and Miss Wittehort, the first to see the danger, succeeded in flagging the train with her skirt. The passengers raised a fund that was used in gaining her musical education abroad.

Carl Busch, a composer and violinist, and his wife, a pianist known in Europe, escaped after exciting experiences. They lost all their musical instruments, which included two Stradivarius violins.

The violin recital of Francois Boucher is to be given in the New Casino, the evening of May 20, and he will be assisted by Frederick W. Wallis, baritone.

Jennie Schultz, one of Kansas City's best vocal teachers, will leave in June for a stay of several months in Europe. She will be accompanied by two of her pupils, Maude Russell-Waller and Christine McConnell.

Maude Baker, of Jamestown, N. Y., is in Kansas City, studying voice with Mrs. W. J. Hawes.

Cleveland Chatter.

719 THE ARCADE,

CLEVELAND, Ohio, May 7, 1907.

The fact that Winter has been loafing in the lap of Spring has kept me chattering otherwise than in the interests of THE MUSICAL COURIER. May having made her debut under more favorable auspices, I was induced to offer an ode in honor of the occasion:

All hail to May—the Queen—but stay!

Let's think about it for a day;

The fickle Miss May crush our hope

By handing out more April dope.

However, we might take a chance,

And, as the budding leaves advance,

We'll tune our lyre and sing our lay:

All hail to thee! what may be May.

Since my last bunch of chatter we have had a few concerts worthy of mention. William C. Carl, New York's distinguished organist, dedicated the new organ of the Euclid Avenue Baptist Church, in the presence of a large and interested audience. His program was arranged to display the special qualities of the organ, ranging from Bach to the "Storm" of Tombelee.

The Harmonic Choral Society gave a highly creditable production of the "Elijah," recently, under direction of J. Powell Jones. The singing of the chorus was of the best quality. The voices are well balanced and the tonal ensemble splendidly controlled. This society has given us in its concerts of the past two seasons, the best massed chorus work we have had in recent years. Dr. Carl Dufft was the particular star of the occasion and interpreted the titular part with fine vocalization and dramatic conception. The other soloists were but indifferently successful. Caroline Hudson, soprano, lacks appreciation of her art. Edwin Douglass, tenor, was handicapped by a cold and did not do himself full justice. Mrs. Rankin, alto, discovered to us a voice of unusual sympathetic qualities, which imparted to her work the charm of sincerity and musical feeling.

The last concert of the Singers' Club occurred last week and added another laurel to director Davis' reputation. The singers never sang with finer dynamic expression, and the tone coloring and phrasing were a marked improvement over anything the club has previously done. So I am compelled to give to A. R. Davis his full meed of praise for the artistic improvement. At the annual banquet of the club, Davis was re-elected director for the coming year, and the same officers continued in office. Campanari was the assisting soloist at the last concert. He has sung here previously to much better advantage than on this occasion.

Herbert Sisson, organist of the Euclid Avenue Baptist Church, will give a recital in Steubenville, Ohio, May 9. It will be his tenth recital in this town, which speaks well for his popularity in that vicinity. He will be assisted by Mrs. E. C. Winters, of Pittsburgh, singer.

The last concert of the Rubinstein Club—composed of women—was only passably good. The club has evidenced but little improvement over former work. The lack of tone coloring gives a monotonous tinge to the programs that palls upon one before the evening is done. In dynamic shading the singers showed some improvement, but the matter of tone blend and repressed coloring is as yet a terra incognita to them. Janpolski, baritone, was assisting soloist and made little or no impression. His voice is big and vibrant but his use of it is almost destitute of temperamental coloring, which makes all of his songs sound as though measured with a yardstick. A Miss Clark, of Pittsburgh, was also heard to disadvantage. She is credited in her native city with having a good voice, but she evidently did not bring it with her on this occasion. Moreover, her use of what she fetched was decidedly amateurish. So it was that the concert in question did not end the season in a blaze of glory. J. H. Rogers is the director, but his success as a choral director has not yet been established. Rogers is a fine musician, as is well known, but the sense of vocal coloring and intensified expression seems to have escaped him up to date. Musicianship and directorial ability are not always synonymous terms.

The present season has been the high water mark in our artistic history, and indications point to a continuance of our musical development in the near future. What with our symphony concerts, and those of our several choral organizations, musical appreciation ought to be awakened.

WILSON G. SMITH.

Minneapolis.

MINNEAPOLIS, May 9, 1907.

The event of the week of April 24, was the visit of the Conried Opera Company, at the Auditorium. The operas were "Madam Butterfly," "Aida" and "La Tosca." The houses, with the exception of "Aida," were not what they should have been, the opening of the new Auditorium in St. Paul, earlier in the week, attracting a large number of Minneapolitans, who seemingly heard opera enough before the company reached their own city. Excepting "Aida," the choice of operas was in direct opposition to the expressed wish of the musical public, the box office receipts proving the management unwise in refusing to consider requests.

The Minneapolis Symphony Orchestra, Emil Oberholfer, director, will be en tour next week, visiting Duluth, Moorhead and Grand Forks, three concerts being given at the latter city in connection with the musical festival.

Carlo Fischer, cellist, after a week with the Symphony Orchestra, starts on a tour of his own, visiting Mankato, Minn.; Tabor, Ia.; Lincoln, Neb., and closing the trip with appearances at the Omaha, Neb., festival.

The Apollo Club, H. S. Woodruff, director, gave two very successful concerts at Faribault and Red Wing, during the past fortnight.

Beatrice Gjertsen, soprano; Olaf Hals, violinist, and Margaret Gilmore, pianist, have just returned from a short tour through the southern part of the State.

A Grieg concerto was given May 3, by the Nordmaendenes Sangforening, under the direction of Erik Oulie, with Sigrid Westerlund, soprano; Adolph Engstrom, tenor, and Eugen Skaarden, organist.

The Treble Clef Club, an organization composed of about sixty public school teachers, under the direction of Helen M. Trask, musical supervisor in the schools, gave an interesting concert in the First Baptist Church, Wednesday evening. The principal number was the cantata, "Across the Fields to Anne," by H. Clough Leighton, which was delightfully interpreted. Iren Swenson and Master David Shearer, sopranos, and Carl Veith, violinist, were the assisting soloists. Leila Stevens Lane furnished effective accompaniments.

The Amphion Club, a male voice society, under the direction of O. B. Bass, gave a concert on the East Side on the same evening.

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Alberta Fisher Reuttel, soprano, and a trio, composed of Loretta Dellone, harp; Franz Zedler, violin, and Mr. Claverdetscher, cellist, were the assisting soloists.

Pupils of Edith Abell announce a novel recital next week. All render Mozart's "Voi che Sapete" behind a screen, prominent musicians deciding on the best voice and interpretation, the winner receiving a valuable set of books on musical subjects.

Four artist pupils of Herman Emil Zoch, give recitals on Tuesday evenings in May. Those appearing are Claudie Oswald, Florence Rima, Ray Ponsonby and Ada Robinson.

Numerous student recitals are given weekly by the Northwestern Conservatory, the Johnson School of Music and private teachers.

"Martha," by local talent, directed by Mrs. T. A. Whitworth, will soon be given at the Auditorium. It will be followed by "Carmen."

Connecticut Musical Brevities.

NORWICH, Conn., May 7, 1907.

Broadway Theater was packed Saturday afternoon, when the United States Marine Band, under the auspices of Faith Trumbull Chapter of the D. A. R., gave a concert. The program was delightful, each number calling forth much applause. Charlotte St. John Elliott displayed a voice of excellent quality in her solo numbers.

Frank J. Maples gave a concert in Amsterdam, N. Y., last week which was a decided success. He has recently accepted the position of soloist in the Emanuel Presbyterian Church.

The Leavitts, of Putnam, who have been heard here in several amateur operas, have just produced another, "The Army of Two."

A new song, "Two on a Honeymoon," has been published by a Cincinnati firm. The words are by Mazie Virginia Caruthers and the music by Frank A. Mitchell, both of Norwich.

An interesting musical service was given at the Second Congregational Church, Sunday evening, under the direction of Charles Palmer Potter.

Frank L. Farrell has received an autograph photograph of Ossip Gabrilowitsch, who recently sailed for Europe.

Charles A. Dowsett, musical director at the Spiritual Academy, arranged an attractive musical program for last Sunday evening.

Cassie O'Brien, a pupil of Leila Troland-Gardner, who has just completed a successful season with Andrew Mack in vaudeville, is to sing at the Lyceum Theater in New London, this summer.

LYLE F. BIDWELL.

Parkersburg Notes.

PARKERSBURG, W. Va., May 7, 1907.

De Witt C. Garretson, who has been organist and choirmaster of Trinity Church, Parkersburg, since October, 1905, has resigned his position and will go to New York at the end of this year's service to continue his organ studies.

Mr. Garretson has had a very busy year, his choir having sung Geibel's "Nativity," with the assistance of Julian Walker; and Hastings' "Temptation," with Marion Green as soloist, besides his regular church services.

With the Wednesday Musical Club, Mr. Garretson has conducted two concerts, with Alice Sovereign and Mrs. Hissam de Moos, as soloists, and a concert with local soloists. Under his direction the

Glee Club of the Y. M. C. A. has sung informally several times, and recently gave a successful amateur minstrel performance. He has also had a large class of piano pupils. On the Wednesdays of Lent, Mr. Garretson gave a series of five organ recitals in Trinity Church. The congregation of Trinity Church regret Mr. Garretson's departure, as he has given entire satisfaction in the conduct of the church services.

CHARLES A. BUEKY.

The Oranges and Newark.

EAST ORANGE, N. J., May 9, 1907.

Pupils' recitals are the order of the day, two of the most notable of which having been those of Anna Federer, pianist, held at Carnegie Library, and Anna Jessen, violinist.

The pupils of the University of Music, Newark, directed by Frederic Baumann, gave an admirable concert at Wallace Hall.

At the concert given last Thursday at Mendelssohn Hall, New York, Mrs. E. Gonzales Pierson, pianist, of East Orange, was one of the performers. The concert was by the advanced pupils of Henry Holden Huss, for the benefit of the MacDowell Fund.

CLARA A. KORN.

Cincinnati.

CINCINNATI, Ohio, May 11, 1907.

Clara Baur presented students in song recital in the Conservatory Concert Hall on Tuesday evening last. The following varied program was given:

"Roses in June," German, violin obligato (Tirindelli), Marion Belle Blockson; chansonettes, for little folks (Helene Steer-Saxby), "The Brown Bear," "The White Rabbit," "The Lost Shoes," Lulu Urmston; "Sunbeam" (Ronald), Mary Fletcher Gray; "Three Green Bonnets" (d'Hardelet), Rhea Flatow; "The Princess" (Grig), Ellnora Hartmann; "April Rain" (Woodman), Winnifred Campbell; "Summer" (Chaminade), Mary Field; chansonettes for little folks (Helene Steer-Saxby), "My Dollie," "The Rocking Horse," invocation (d'Hardelet), with violin obligato, Agnes Morris; "Vilanelle" (Dell'Acqua), Marie Minshall; "Oh, That We Two Were Maying" (E. Nevin), Mrs. E. L. Eidemiller; "Were My Songs With Wings Provided" (Hahn), "The Year at the Spring" (Mrs. Beach), Rose Marie Dick-Peddie; "Springtime" (Becker), Marion Belle Blockson; aria, "Batti Batti," "Don Giovanni" (Mozart), Mary Fletcher Gray; violin obligato by Genevieve Dansby.

Pupils of Louise Dotti were heard in a recital Saturday evening, May 11, at the Odeon. Program: "Out of the Darkness" and "I Know a Lovely Garden" (d'Hardelet), Alberta Kimball; Irish folk-song (Foot), Anna Dietler; piano solo, nocturne (Chopin), Octavia Stevenson; "My Heart at Thy Sweet Voice" ("Samson and Delilah," Saint-Saëns), Sara A. Comstock; "Fireflies" and "Three Roses Red" (Gaynor), Martha McGuirk; piano and violin, chromatic sonata (Raff), Octavia Stephenson and Florence Hardeman; "Angels Ever Bright and Fair" (Handel), Katherine Hall; "Dost Thou Know That Fair Land?" ("Mignon," Thomas), Alice Bryson; "My Peace Is Gone" (Hoffman), Mina Davis; "Vilanelle" (Eva dell'Acqua), Maud Lander; "The Cross" (Harriet Ware), Katharine Hall; "Dear Heart" (Matti), Clara Loge; trio, "Lift Thine Eyes,"

from "Elijah" (Mendelssohn), Katharine Hall, Jeannette Rodenberg and Mina Davis.

One more College of Music faculty concert will be given this month and will take place in the Odeon, May 13. It is to be an evening of chamber music by Gisela L. Weber, violinist; Louis Victor Saar, pianist, and Lino Mattioli, cellist. An excellent program has been arranged, containing some of the best known classic and modern works. The program includes Beethoven's sonata for piano and violin, Saar's sonata for violin and piano, and Schumann's trio for piano, violin and cello.

Evelyn Windham, who is taking a post-graduate course in piano playing under Hans Richard, was heard in the following program on Friday evening, May 10: Sonata, op. 10, No. 2, Beethoven, allegro, allegretto, presto; scherzo, A flat major, Weber; concert etude, F sharp major, Henselt; concerto, op. 22, No. 2, G minor, Saint-Saëns, introduction and andante sostenuto (orchestral part on second piano); valse impromptu, A flat major, concert etude, D flat major, Liszt; rhapsody, op. 79, No. 2, G minor, Brahms.

Madame Schumann-Heink closed the Cincinnati musical season on Thursday evening, May 9, in Music Hall with a song recital. The hall was taxed to its capacity and the great dramatic singer was in glorious voice.

J. A. HOMAN.

Toronto.

TORONTO, May 11, 1907.

David Ross, the Canadian baritone, who has been studying at Milan for the past year, will return to Toronto about June 1. He has been invited to sing in London, England, and will probably take up his permanent abode there next fall.

The Cief Club of Toronto held a noteworthy banquet in honor of Dr. A. S. Vogt, on the evening of May 2. Edmund Hardy, vice president of the society, proposed the health of Dr. Vogt, and is described as having referred to the Mendelssohn Choir's recent New York trip as "an achievement which was a credit to Canada and a fragrant tribute to the art of which the members of the club were ardent devotees." Dr. Vogt stated that the Mendelssohn Choir would probably be heard in England within the next two or three years.

Events at the Toronto Conservatory of Music are numerous and inspiring. A resumé of the admirable accompaniments of recent date will shortly appear in these columns. The New Conservatory Symphony Orchestra, under Frank S. Weisman's skillful baton, reflects great credit upon the institution.

A performance of "The Messiah" will be given by the Handel Society, Galt, Ontario, on May 14, when the soloists will be Mrs. E. J. West, Mrs. G. L. Merry, J. M. Sherlock and Edward Barton.

A successful vocal recital was given at the Toronto College of Music, on May 6, by Eveline Ashworth, soprano, a talented pupil of the musical director, Dr. F. H. Torrington.

William Gillespie, baritone, has been appointed choirmaster of Bond Street Congregational Church, in this city.

Under the direction of Dr. Norman Anderson, an excellent service of praise was held on Thursday evening, at St. Andrew's Church, King street, West. Important additions are soon to be made to the already large organ at this stately Presbyterian edifice.

M. H.

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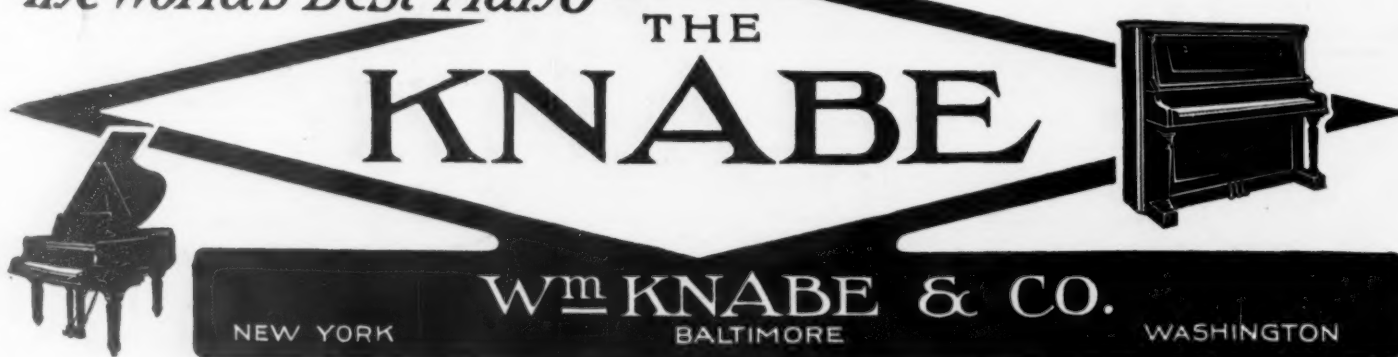
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